

DOCUMENT RESUME

ED 075 852

24

CS 200 510

TITLE Drama Curriculum--V and VI [Grades Five and Six], Teacher's Guides; Supplementary Materials: The Magic Drum, The Squire's Bride, The Fool of the World and The Flying Ship; The Cat Who Walked by Himself, The Story of Keesh.

INSTITUTION Oregon Univ., Eugene. Oregon Elementary English Project.

SPONS AGENCY Office of Education (DHEW), Washington, D.C. Bureau of Research.

BUREAU NO BR-8-0143

PUB DATE 71

CONTRACT OEC-0-8-080143-3701

NOTE 240p.

AVAILABLE FROM Accompanying reel-to-reel tapes only available on loan by written request from ERIC Clearinghouse on Reading and Communication Skills, NCTE, 1111 Kenyon Rd., Urbana, Ill. 61801, Attention Documents Coordinator

EDRS PRICE MF-\$0.65 HC-\$9.87

DESCRIPTORS Acting; Composition (Literary); *Curriculum Guides; *Drama; *Dramatic Play; Dramatics; Elementary Education; English; *Grade 5; *Grade 6; Literary Analysis; Pantomime; Playwriting; Sensory Experience; Skits; Theater Arts

IDENTIFIERS *Oregon Elementary English Project

ABSTRACT

These curriculum guides are designed to introduce drama to students at the fifth and sixth grade level. The teacher's guide for each of the two grade levels presents 41 lessons. Each lesson includes a description of objectives and various exercises, including movement warm-ups, concentration warm-ups, descriptions of the character type to be acted, pantomime exercises, composition exercises, and other activities designed to meet the objectives. Some of the lessons require various physical objects and other materials, such as a prop box, a tape recorder, play scripts, or music. Suggested plays for class discussion and dramatization included with the teacher's guides are: "The Cat That Walked by Himself," "The Story of Keesh," "The Magic Drum," "The Squire's Bride," and "The Fool of the World." Eight demonstration tapes to accompany nine of the lessons are included. (See related document CS 200 509.) (DI)

FILMED FROM BEST AVAILABLE COPY

ED 075852

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRO-
DUCED EXACTLY AS RECEIVED FROM
THE PERSON OR ORGANIZATION ORIGIN-
ATING IT. POINTS OF VIEW OR OPIN-
IONS STATED DO NOT NECESSARILY
REPRESENT OFFICIAL OFFICE OF EDU-
CATION POSITION OR POLICY

Drama Curriculum

DRAMA V

Teacher's Guide

Developed under contract with the
United States Office of Education
Department of Health, Education, and Welfare

by

The Oregon Elementary English Project
University of Oregon
Eugene, Oregon
1971

CS 200510

Drama V

TABLE OF CONTENTS

Note: Teachers will need to assemble materials listed.
Suggested selections for music listed are on a
separate sheet following the Table of Contents.

	<u>Page number</u>
Lesson 1: Introductory Lesson	1
Lesson 2: Orientation I	4
Lesson 3: Orientation II Materials: Honky-tonk music	6
Lesson 4: Orientation III	9
Lesson 5: Orientation IV	11
Lesson 6: Orientation V (tape) Materials: Tape recorder	13
Lesson 7: Plot: Conflict, Part 1 Materials: Storm music	14
Lesson 8: Orientation VI Materials: Music--optional	17
Lesson 9: Halloween I Materials: Spooky music	20
Lesson 10: Halloween II (tape) Materials: Tape recorder	23
Lesson 11: Theatre Form--Lights Materials: Flashlights	28
Lesson 12: Speech I Materials: Popular music	30
Lesson 13: Character I: Reaction	32
Lesson 14: Plot: Conflict, Part 2	35
Lesson 15: Speech II	37
Lesson 16: Theatre Form--Sound Effects Materials: Sound box	39

	<u>Page number</u>
Lesson 17: Character II: Attitude	41
Lesson 18: Speech III	43
Lesson 19: Christmas Materials: Music--optional	44
Lesson 20: Plot: Conflict, Part 3 (tape) Materials: Tape recorder	46
Lesson 21: Script Lesson I Materials: Play Script--"The Magic Drum"	47
Lesson 22: Theatre Form--Costumes Materials: Costume box	48
Lesson 23: Plot Suspense	50
Lesson 24: Speech IV	53
Lesson 25: Script Lesson II Materials: Play Script--"The Squire's Bride"	56
Lesson 26: Character III: Mood Change	57
Lesson 27: Speech V Materials: Small object to hide, Tape recorder, blank tape	60
Lesson 28: Plot: Mood Materials: Two pieces of contrasting music	63
Lesson 29: Theatre Form--Props and Scenery Materials: Prop box	65
Lesson 30: Script Lesson III Materials: Play script --"The Fool of the World and the Flying Ship"	67
Lesson 31: Spring Materials: Poem "In Just" by e. e. cummings	68

	<u>Page number</u>
Lesson 32: Character and Plot Drill Materials: Word cards	70
Lesson 33: Plot: Style	72
Lesson 34: Script Lesson IV Materials: Play Script--"The Story of Keesh" or "The Cat That Walked by Himself"	74
Lesson 35: Persephone Myth (tape) Materials: Tape Recorder	75
Lesson 36: Persephone (Follow up lesson)	76
Lesson 37: Movement and Character Drill Materials: Aluminum foil	78
Lesson 38: Conflict Drill	80
Lesson 39: Conflict and Suspense Drill Materials: Electronic music	81
Lesson 40: Script Lesson V Materials: Play script--"The Story of Keesh" or "The Cat That Walked by Himself"	83
Lesson 41: Summary Lesson	84

SUGGESTED MUSIC SELECTIONS

- Lesson 3: "Chinatown My Chinatown"
"Down Home Rag"
"Strolling Through the Park One Day"
- Lesson 7: "Cloudburst" from Grofé's Grand Canyon Suite
"Storm" section of Rossini's William Tell Overture
"Storm" movement of Beethoven's Sixth Symphony
- Lesson 8: "Mars" or "Saturn" from The Planets by Holst
"Gnomes" from Pictures at An Exhibition by Moussorgsky
- Lesson 9: Dance Macabre by Saint-Saens
Music for Strings, Percussion, and Celesta by Bartok
Night on Bald Mountain by Moussorgsky
- Lesson 12: Any record with catchy beat
- Lesson 19: Any holiday music
- Lesson 28: Leroy Anderson Conducts Leroy Anderson
Malcolm Arnold's English Dances
Adventures in Music, Grade 3, Vol. 1

Bartok's Music for Strings, Percussion and Celesta
"Hall of the Mountain King" from Peer Gynt by Grieg
Pictures at an Exhibition by Moussorgsky
- Lesson 39: "Poem Electronique" or "Integrales" by Varese

INTRODUCTORY LESSON

OBJECTIVES:

1. To discuss nature of drama as related to television.
2. To participate in exercises devised to heighten awareness of body, use of imagination, and sense perception.

INTRODUCTORY DISCUSSION:

What is your favorite program on television? What is one reason you like it so well?

(Ideas might be listed on chalkboard. Although the reasons will differ, such as "lots of action," "interesting story," "interesting characters," they will probably fall into categories.)

All of these ideas are part of a subject we are going to be studying in class. The subject is drama.

The actors you see on television have a script to work from. (Explain if necessary.) We are not going to have scripts. How do you think we will know what to do? (Establish the need for using imagination.)

An actor has a tool to use, just as a carpenter has a tool to use. Only the actor's tool is much different. What do you suppose it is? (Bring out ideas that the tool is himself--his body, mind, and voice.)

The actor needs to keep his body in good condition, just as the carpenter must see that his tools are always ready to work. The actor often does this by using exercises or games. As we study drama, we will do some of the same things actors do, in order to sharpen our minds, bodies, and voices, as we learn about drama.

MOVEMENT EXERCISE:

Concept: Various parts of the body can move independently from other parts.

Procedure: Remove shoes. Let's see what parts of our body we can move without moving the rest of the body. Begin at the bottom, with the feet. What can you move?

(As parts are given, the whole class moves that part for a moment. After many parts are moved, ask students to try to move everything at once for a moment.)

Concept: Movement can stimulate imagination.

Procedure: Now let's add something else to the movement. Move your eyes cautiously. (If this word is not meaningful to them, choose a different one.)

Move your head and eyes cautiously.

Move your arms and head and eyes cautiously. What might you be doing? (No answers yet.) Keep moving cautiously and maybe an idea will come to you of what you might be doing.

(As they get ideas, listen to them. There will probably be a great variety. Then have them repeat the movement with their particular idea in mind. If they need to get up on their feet to complete the idea, that is fine. Suggest that they follow through on their idea. For example, a boy might have the idea that he is moving a package with a bomb in it. He moves it carefully and cautiously. To follow through he walks cautiously and throws it, detonates it, or whatever he decides.)

SENSORY PANTOMIME

Concept: Sense perception is heightened by conscious focus on each of the senses.

Procedure: Some of you seemed to be handling things as you were moving cautiously. (If they weren't, just go on.) To be able to handle objects so the audience believes what you are handling is real, is very important. What would happen if the person was supposed to pick up a package with a bomb in it, timed to go off any minute, and he did it like this? (Teacher demonstrates careless handling of package.) How would it have to be done, so the audience will believe there is a real bomb inside? Show us.

(All try at once. Side coach, drawing attention to weight and size of package. Also ask if they see it clearly--what color is the box? Is it wrapped in paper? Is it tied with anything? Etc. These questions are only to be answered silently by each person.)

Pick up a small animal and see if you can really feel it in your hands. Is it warm or cool? Is it soft? As you touch it, throw out some words to describe it. Does it move at all as you handle it? How does that feel? Would you say your animal is a friendly one? What is he doing that shows he is or isn't? (Give enough time so they can really touch and feel the animal.)

Put the animal down. When did it seem most real to you?
(Bring out the idea that the more details we envision,
the more real the activity seems.)

ALTERNATIVE SUGGESTION:

Begin with either the sensory pantomime exercise or the movement exercise and tie the discussion of drama in with what was done.

ADDITIONAL ACTIVITIES:

1. After they have pantomimed touching a small animal, ask them to choose something else to handle that is not an animal. They should choose something familiar. Pair the class. Each partner handles his object while the other partner tries to discover what it is. It is important for the children to understand that the object of the game is not to trick the partner so he can not guess, but rather to pantomime so clearly that the partner will know at once what is being handled.
2. Use a different sense to pantomime rather than touch. For example, they could eat their favorite food, or imagine they were smelling their favorite smell, etc.

ORIENTATION I

OBJECTIVES:

1. To let movement stimulate the imagination and lead to an idea for playing.
2. To concentrate so that several sounds are heard.
3. To try to describe a sound to a partner so that he knows what it is.

MOVEMENT WARM-UP:

Concepts: The body can move in various ways.

Movement can stimulate the imagination.

Procedure: Make yourself as small as possible on the floor. At the signal, move from this very low position to the highest position possible, although your feet will still be on the floor. You may move in any way you wish--slow or fast, straight or in curves. (They can do this a couple of times. The cymbal can be used effectively to build to a crescendo.) Now as you move, think of what might move up in that way. Let the movement suggest the idea to you. (Possibilities: a flower, tree, rocket, spring, snake, firecracker, climbing a tree, etc.)

What image came to your mind as you moved? (Some will get an idea at once, some will not. You may want to try it again.)

Now that some of you have an image, you may wish to add something to your movement. Try it again. (For example, if the idea is a flower growing, they may wish to unfold leaves, create the blossom, roots, etc. If they are firecrackers, they may want to show how the explosion looks in the sky. After playing, the children will probably want to share their ideas verbally.)

SENSORY PANTOMIME AND CONCENTRATION:

Concept: Concentration of attention should be focused on details.

Procedure: 1. Introduce: Think of something you handle every day--it might be something you use when you get ready for

school, or something you use at school, or even after school on the playground or at home.

It should be something that would be clearly recognizable by someone else if you handle it properly. Pick it up. Think about the size, how it feels in your hands, how heavy or light it is, what you do with it.

2. Act: Pair up. (They can pair easily with the person in the desk next to, behind, or in front of them.)

One person handles his object and when the other person thinks he knows what it is, he responds by handling the same kind of object so both are pantomiming at once. Then reverse with second person initiating his pantomime. (Bring out the necessity for clearly visualizing details. If the partner can't figure out what is being handled, the person pantomiming must try to think of something else to do with the object that will make it more clear. If he is stumped, he tells the partner and they both work on the problem of how to pantomime it with more clarity. Suggest the latter only if it seems necessary.)

3. Plan: Now you and your partner think of something to pantomime that would need two people to do. (Give them a moment to decide and try it out.)
4. Act: (Each pair shows their pantomime to another pair. Same procedure as above.)
5. Evaluate: (In this case the evaluation is intrinsic in the playing.)

COMPOSITION ASSIGNMENT:

Situate yourself in a place at school--the hallway, office, classroom. Listen for sounds. List all you hear. Write down a list of words or perhaps phrases that best describe each sound.

ORIENTATION II

OBJECTIVES:

1. To follow and imitate someone else's movement with precision.
2. To improvise a scene with two or three other persons.

CONCENTRATION WARM - UP:

Concept: Concentration is focused on details of movement.

- Procedure:
1. I am going to imagine that I am looking into a mirror. If I am looking into a mirror and you are all the mirror, what will you do? Let's try it. (You should make very slow movements. The object is for the mirror image to copy your movements exactly as you do them and as much as possible at the same time you do them. Naturally, since the children are the mirrors they will be using their right hands when you use your left, etc. Do this for a short time until they get the idea.)
 2. Now, in pairs, one of you is the person looking into the mirror, the other is the mirror image. You may make any movements you wish as long as they are slow. When I look at you it should be difficult for me to know which person is the mirror and which is moving. (If they have difficulty keeping movements slow, you might play a piece of slow music or suggest that they imagine they are being seen through a slow motion camera.)

MOVEMENT EXERCISE:

Concept: Cartoon-type characters use exaggerated movements.

- Procedure:
1. Introduce: How many of you are familiar with the cartoon characters called the Three Stooges? (If your particular locale doesn't carry this cartoon, choose another slapstick cartoon the children would be familiar with and adapt the plan accordingly.) How would you describe these characters? (corny, zany, idiotic, stupid, etc.)

This is the situation. The Three Stooges have decided there is no reason why man can't fly like a bird. They are in the process of completing a kite-like apparatus which they are sure will fly. What kinds of things do you

think might occur as they put the finishing touches on the kite? Where will they choose to fly from? Think of what might happen and what they might do as a result. Do they work together well?

2. Plan: (Divide the class into groups of three. Give them a minute or two to plan.)
3. Act: (When they are in position and quiet, call curtain. All groups will play at once. This exercise may be done in the classroom area among the desks, or in a larger multi-purpose room. Honky-tonk piano music is a real aid to establish mood in this situation. For example, "Chinatown My Chinatown," "Down Home Rag," "Strolling Through the Park One Day," or others played on an old fashioned piano. As the children are playing, you can change the phonograph speed to 16 r.p.m. so everything will be acted in slow motion. Then change to a fast speed for double-time action.)
4. Evaluate: At what point did you really feel you were these cartoon characters? What could you do to make these characters even more cartoon-like? (They may need to exaggerate all movements much more. Replay with this exaggeration in mind.)

ADDITIONAL ACTIVITIES:

There are many other situations that may be used instead of the above idea or in subsequent lessons. (The Three Stooges usually hold high appeal for this age group.) The class may have some good situations in mind to play. Each group could plan their own idea and play it. Other possibilities include:

- a. The Stooges decide to go into the plumbing business.
- b. They decide to join a circus--wild animal acts, aerial acts, etc.
- c. They need to leave town in a hurry in their old jalopy.
- d. They go on a safari.

COMPOSITION ASSIGNMENTS:

1. Imagine the Three Stooges enrolling in your class. What predicaments might they get into on the first day? Draw a series of pictures in comic strip fashion to tell of one misadventure.
2. After you have told the story in comic strip pictures, write it out in words. Try to make it as funny as you can. Then try it out on the rest of the class by reading it aloud to them.

ORIENTATION III

OBJECTIVES:

1. To show how weight and size variations affect effort of movement.
2. To reveal the objective of a character through movement.

MOVEMENT WARM-UP:

(This exercise includes practice in concentration and sensory pantomime.)

Concept: Movements are made with different kinds of effort, determined by use of weight, time and space.

- Procedure:
1. Imagine that you have a ball in your hands about the size of a basketball. Feel the weight of the ball as you hold it. Is it heavy or light? Notice the texture. Is it very smooth or is it rough? Throw the ball up in the air and catch it. Really feel it as you catch it. Keep playing catch with it. Where are your eyes when you throw the ball?
 2. Now the ball is very small and light--one of those superballs that almost hits the ceiling when you bounce it. Try it.
 3. Now you have a huge ball that is very heavy. Throw it up and catch it.

CHARACTER:

Concept: A character always has an objective, a reason for his action.

- Procedure:
1. Introduce: Why does a bird listen to the ground? Why does a dog bark? Why do you knock on a door? Why do you raise your hand in class?

Everything we do, we do for a reason or a purpose. Another word for purpose is "objective." Let's say that you go into your room and close your door. What might be your reason--your objective? Let's say that you are baking a cake, what might your objective be?

2. Plan: (Divide the class into groups of five to seven. Give each group a card with a character and action on it and a blank for the objective. Each group looks at their card, decides what the objective is, and then acts it out while the rest of the class tries to determine what the action and objectives are. Remind them that an objective tells why someone does something.

A list of characters and actions follows. You may wish to add others, or, after the class works with the idea for awhile, they might want to make up their own lists.)

<u>Character</u>	<u>Action</u>	<u>Objective</u>
1. Boy or girl	throw a rope out from a boat	
2. Cat	catch a mouse	
3. Boy or girl	listen to a record	
4. Young boy	ride a bike	
5. Boy or girl	wash a car	
6. Boy or girl	skate	
7. Boy or girl	sneak a cookie	
8. Boy or girl	look in a drawer	
9. Boy or girl	throw a snowball	
10. Boy or girl	hide	
11. Boy or girl	tiptoe	
12. Dog	whine and whimper	
13. Boy or girl	paint a picture	
14. Boy or girl	watch a football game	
15. Tight rope walker	skip across the rope, or execute another trick.	

COMPOSITION ASSIGNMENTS:

1. Describe one of the characters that the class has been discussing. Tell what the character looks like, what he does, and what he says. See if your classmates can guess the objective.
2. Write a poem telling how someone or something proceeds toward his objective. A series of short, rhythmical phrases can be effective. You might write about a boy trying to land a fish, a cat trying to catch a mouse, a girl trying to talk her mother into buying her a new dress, or about you--trying to write a poem.

ORIENTATION IV

OBJECTIVE: To carry through a simple action as another character would.

SENSORY AWARENESS WARM-UP:

Concept: Sense perception is heightened through practice.

Procedure: (If there is a student who ordinarily performs some function in the front of the room, such as checking attendance, you can use him for this exercise. If not, ask one of the more self-assured members of the class, or do it yourself. The person should slowly walk across the front of the room and out the door, with no preliminary instructions given to the class. Then ask the class to describe what the person was wearing, if he was smiling, what details of movement they noted, etc. If you were the one walking, slip on a coat and then ask the questions.)

CHARACTER:

Concept: Who a character is affects the way he performs an action.

- Procedure:
1. Introduce: I am going to describe a simple action or series of actions. Listen closely. The doorbell rings, you go to the door. Someone hands you a package. You look at it, unwrap it, open the box. What do you find? (The above should be said slowly so the children can visualize the action.)
 2. Plan: I used the word "you" in the action, but let's suppose the person isn't you at all. It could be someone old or young, happy or sad. Think of a person. (Pause.) Now imagine that person is hearing the doorbell, going to the door. Who hands him or her the package--someone he knows, or a stranger? Look at it, unwrap it, open it. What is it? How does it make him feel?
 3. Act: Now you be the person you imagined. Decide where the door is, where you are, and what you are doing when the bell rings. (All students can play at once. After they have opened the package, you may want to suggest that they do something with what was inside. For example, pet the kitty, try on the dress, call the police, chase the mouse, etc.)
 4. Evaluate: How did you feel about what you found in the package? Did you always remember who you were?

ADDITIONAL ACTIVITIES:

1. Do the same exercise, only this time someone else is in the room with the person opening the package. It could be a friend, or relative, or even a stranger if the child can think of a reason he would be there. Pair the children. One child is the person receiving the package and he tells the other child what role he is to play. This situation gives opportunity for dialogue. Reverse and have child B receive the package and tell A whom to be.
2. Same exercise, only choose a character of an opposite age than the first character played.
3. Same exercise, only the contents of the package are different and evoke a different response. If the character was delighted the first time, the same character would be horrified or scared or saddened this time.

ORIENTATION V
(TAPE NUMBER 1)

This lesson can be used any time after the class has had some exposure to drama and understands basic procedure.

OBJECTIVES:

1. To become aware of the space around oneself.
2. To use different kinds of effort as necessary for the problems set forth.
3. To work with a partner to create a scene on a stormy sea.
4. To use sensory recall to recreate the feeling of the warmth of the sun and the taste of a refreshing drink.
5. To use given stimuli to imagine and portray varying aspects of under-water life.

PLOT: CONFLICT, PART 1

OBJECTIVES:

1. To create, through sensory recall, a pleasant scene at the beach.
2. To develop a scene in which conflict stems from a change in the environment.

SENSORY PANTOMIME WARM-UP:

Concepts: Relaxing allows the senses to operate more fully.

Sense perception is heightened by conscious focus on the senses.

- Procedure:
1. Introduce: As you sit, close your eyes, and totally relax. Your head and neck are relaxed, your arms are free. Your legs and feet could be made of cooked spaghetti, they are so relaxed.

Imagine that the sun is shining on you. You are at the beach and you can feel the rays of sun sinking into your body. Still with eyes closed, reach out and touch the sand. Let it sift through your fingers. What does it feel like to you? (verbal response.) Dig your feet into the sand, how does the sand feel on your feet? What pleasant beach smells do you detect? Open your eyes.

2. Plan: What is one of your favorite activities at the beach? (Listen to a few ideas. Then divide class into groups of about ten.)
3. Play: Let's see if we can make it really seem as if we are at the beach. While group one is playing the rest of us will be sitting on the beach watching. Players, try to really touch and feel everything you do. Audience, as you sit on the beach, feel the warmth and the sand, and watch the players to see who is remembering how something feels so clearly that you know exactly what he is doing.
4. Evaluate: (Discuss playing in light of foregoing direction. Then either replay with other groups or go on to the conflict scene.)

PLOT DEVELOPMENT:

Concept: Conflict can arise from a change in the environment.

- Procedure:
1. Plan: Let's imagine that on this particular day, your mother has dropped you off at the beach. She is to spend the day downtown and pick you up later in the afternoon. This is your only means of going home.

As you play this time, I will put on some music that might suggest something to you. Let's see what you will do.

2. Play: (Have them get back into playing of beach scene and then put on music which suggests a storm. For example, "Cloudburst" from Grand Canyon Suite by Ferde Grofé, the "storm" section of Rossini's overture to William Tell, or the "storm" movement of Beethoven's Sixth (Pastorale) Symphony.)

Another possibility would be to put the music on with no comment during one of the previous playings. If storm music is unavailable, discuss with the students what would happen if a storm came up to spoil their day. Some of the students could plan and execute storm sounds while others play the scene.

3. Evaluate: What happened to the lovely day at the beach? This is called a conflict. You wanted to play at the beach, but something happened to spoil your plans.

What did you do when the storm came? (If their reactions to the storm did not have much variety, discuss possible actions that one might take in that situation. Discuss how they would feel if they were really in the situation. Replay.)

ADDITIONAL ACTIVITIES:

1. Discuss other conflicts that occur because of environmental changes. Divide into groups to act them out. Make sure each character has an objective or desire at the outset, for which the obstacle becomes a thwarting force.
2. Discuss and play the cyclone scene from The Wizard of Oz. Some students could be the cyclone.

COMPOSITION ASSIGNMENT:

Choose the same beach scene that you played in your drama class. What words do you associate with a pleasant sunny day at the beach? Think of words that describe:

- a. What you see (feathery plumes waving?)
- b. What you hear (water splashing against the rocks?)
- c. What you touch (warm sand sifting through your fingers?)
- d. What you smell (briny smell of water?)
- e. How you feel

Now contrast these pleasant thoughts with words that connote unpleasant senses and emotions. Are there sounds at the beach that might make you angry? Have you ever been lonely at the beach? It wouldn't be hard to think of unpleasant smells.

Try writing about the beach, describing a pleasant day; then contrasting this day with an unpleasant one. Try to choose words that come alive so your readers can experience through your writing what you have.

ORIENTATION VI

OBJECTIVES:

1. To reveal the objective of a character through movement.
2. To develop a scene in which the characters have conflicting objectives.

MOVEMENT WARM-UP:

Concept: Details must be consistent when working with a partner.

- Procedure:
1. In pairs, decide upon the kind of ball you will use to play catch. What do your eyes do when you really play catch? (Keep your eyes on the path of the ball so it can be caught.) How will you know where the ball is going and what speed it is going when you are playing with an imaginary ball? (Watch the energy used to throw it and the direction of the hands.) Be sure to give the ball enough time to travel through the air before you catch it.
 2. The person who has the ball now: change the size and weight and throw it accordingly to your partner. Partner: try to catch the same ball he is throwing.

CHARACTER:

Concept: A character always has an objective.

- Procedure:
1. Introduce: How many of you have gardens at home, or lawns? One of the problems in keeping a garden or lawn looking its best is to keep it free from weeds. What do weeds do to the plants you want in your garden?
 2. Plan: Get into the smallest position possible. When I call curtain, slowly grow into a huge, powerful weed. When you are fully grown you feel so powerful, you feel as if you own the world.
 3. Act: (After they have grown, side-coach as follows.) You see a little plant close to you who dares to get in your way. You want to get rid of him. You grow even larger and use your power to crush him and force him out. You see more plants around you. One by one you eliminate them. Now you feel as if you are king of the world.

(The cymbal may be used effectively to help build to a climax. Or you may choose to use a piece of slow, heavy music to help establish rhythm and mood. For example, "Mars" or the middle section of "Saturn" from The Planets by Holst, or "Gnomes" from Pictures at an Exhibition by Moussorgsky.)

4. Evaluate: When did you feel most powerful? Why? What was the purpose of the weed?
5. Plan: What do you suppose the purpose of the little plant was? What did he do to try to survive? Get into the smallest position possible, again. This time you are going to grow into the little plant. Think of what kind plant you are going to be--a flowering plant or a little shrub or tree.
6. Act: (After they grow, sidecoach.) You feel the sunshine on you and it feels so good. All of a sudden a shadow looms over you. It is a huge weed, he comes closer and is trying to crush you. You try to fight back, but you can't, he is too powerful. You become weaker and weaker. You try to survive but it is impossible. Finally, you collapse.

(The same music may be used for this playing. It will serve as a counterpoint to their plant action.)
7. Plan: Let's put these two characters together. How can the weed show he is beating and strangling the plant without actually touching him? (Discuss action and reaction.) On television, we see fights all the time, yet we know the actors don't get hurt. What does the actor do when the other person hits him, to make it seem as if he is hurt? (Ask a couple of students to demonstrate the action and reaction of a "fight." Then go back to the original question about the weed and the plant.)
8. Act: (Divide the class into pairs.) Start where you are both growing. Remember what your objectives are. When you are all ready, we will begin.
9. Evaluate: Those of you who were the plants, what did your weed do that let you know what his objective was?

(Reverse the question to the other character.)

COMPOSITION ASSIGNMENTS:

1. Imagine yourself as a tiny seed that grows into a powerful weed. Tell the class how you feel, what you do, how you feel about the other plants that are crowding you.
2. Write dialogue that might take place between the weed and the other plant.
3. Choose a partner and plan a scene in which characters have conflicting objectives. Act them out and see if your audience can tell who you were, what you were doing, and what your objective was.

HALLOWEEN I

OBJECTIVE:

To create an eerie mood through the actions and voices of the characters.

MATERIAL:

The Witches' Spell from Macbeth, Act IV, Scene 1, by William Shakespeare.

CHARACTER:

Concept: The appearance of a character can be an important facet of his personality.

Procedure: 1. Introduce: (Play a piece of spooky music as background for the poem. Possibilities for music include Dance Macabre by Saint-Saens, Music for Strings, Percussion and Celesta by Bartok, Night on Bald Mountain by Moussorgsky.)

Listen carefully and when I'm finished tell me if you know who is speaking and what they might be doing:

Double, double toil and trouble;
Fire, burn; and, caldron, bubble.

Fillet of a fenny snake,
In the caldron boil and bake;
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder's fork, and blind-worm's sting,
Lizard's leg, and howlet's wing, --
For a charm of powerful trouble,
Like a hell broth boil and bubble.

Double, double toil and trouble,
Fire, burn; and, caldron, bubble.

.

Cool it with a baboon's blood,
Then the charm is firm and good.

2. Plan: Who was speaking in the poem? (witches) Does anyone know what a male witch is called? (warlock) What were they doing? (Get specific answers as to physical actions the witches might have been performing.) Almost everyone at some time or another has probably wished he could cast a spell to make something happen. If you had the powers of a witch right now, what kind of spell would you cast?

When you think of a witch, what kind of image comes to your mind?

Make your hand into a witchy hand. Move your hand and fingers in the way you think a witch would move them. Use both hands. Now add your arms and move them "witchily." Stop.

3. Act: Let's see if you can grow into a witch. Get down into the smallest position possible. We'll imagine that you suddenly emerge and grow from nothing. When I put the music on, slowly begin to grow with your hands, then add your arms, and gradually your whole body becomes that of a witch or a warlock. Begin.

(You may want to sidecoach a bit, drawing attention to witchy spines, legs, faces, etc. After they have emerged as witches, ask them to try out their witchy voices in a cackle. If they are not convincing, keep them trying until they are.)

Now the time has come (turn off some of the lights) for you to brew your spell. Choose the magic ingredients you need to put into the caldron. You may have to look very hard in this witches' cave for that special ingredient you need. They do hide in the most unlikely places-- both high and low. Go and find. (If they speak, insist that they use only witch voices.)

Ah, watch the caldron, what is it doing? Give it a stir and as you stir repeat after me this most famous and powerful of the witches' chants, using your most witchy voice:

Double, double toil and trouble
(they repeat)
Fire, burn; and, caldron, bubble.
(they repeat)

(Have them say it with you two or three times. Naturally, you will want to use a witchy voice too.)

Now we have only to wait until the time is right to release the spells. Curtain.

4. Evaluate: What qualities of a witch or warlock do you think we captured in our playing? What could we do to be even more witch-like?

(They will probably be eager to tell what unusual ingredients they used and what spells they wanted to cast. If you want to let them, they could use witch voices to discuss their spells.)

ADDITIONAL ACTIVITIES:

1. The children could plan how they would release their spells--in a cloud of rain, or a piece of candy, or other unusual ways. They could then play the victims and see what happens.
2. A group scene could be played in which there is interplay among the witches as they cast their spells. Are they all friendly to one another? What might cause jealousy?

COMPOSITION ASSIGNMENTS:

1. Do a choral reading of the Witches' Spell from Macbeth. Tape suitable "witchy" sounds to accompany the choral reading.
2. Draw a series of pictures that tell the story of the witches in sequence. Write a sentence under each picture telling what is happening. Paste the pictures together to make a long strip. Fasten a round stick on each end and roll like a scroll. Using a box for a stage, you can show one picture at a time and have a "movie." Present your movie to another group, either reading the captions or telling the story as you go.
3. What would happen if two witches happened to cast opposite spells on the same creature? Write a story about it.

HALLOWEEN II

This is a taped lesson in which a story is told, called "The Silent Voice and the Witches." The students should be quite well prepared for this lesson and the following one after the teacher has led them in the previous lesson, Halloween I.

OBJECTIVE: To create the growing fear and panic of the witches in the story.

Following the story, the narrator guides the students to enact the scene where the witches are pursued and almost drowned in the molasses. After using the tape, you may want to continue acting out parts of the story. Suggestions for a follow-up tape are included after the tape script below.

General suggestions regarding the use of the tapes in the classroom are found in the Introduction to the curriculum.

Taped Lesson Story: "The Silent Voice and the Witches"

The wind was howling that Halloween night--a Halloween night that fell the dark of the moon. A lot of old witches had gathered in their cave to prepare the spells they would release at midnight. The fire was hot, the caldron hissing as each new ingredient was carefully placed in the pot. And the crackling witches spoke gleefully of their evil spells.

Soon, they heard a knock at the door.

"Who's there?" one of the old witches called.

"It's cold. I need food," wailed a voice.

At that the old witches doubled over with laughter and called out:

"We've food for ourselves,
But not for you.
That's what's true!
What'll you do?"

The voice was still. The knocking was not.

The voice kept silent. The knocking went on.

"Who is that knocking?" called another witch.

The howling, wailing voice was heard:

"The cold is coming,
My stomach is drumming,
Let me in,
Let me in,
Now!"

Again, the old witches doubled with laughter and called out:

"We've food for ourselves,
But not for you.
That's what's true!
Go away! Shoo!"

The voice was still. The knocking was not.
The voice kept silent. The knocking kept on.

The brows of the witches creased, their cackling ceased as they stirred the caldron, listening.

The voice was still. The knocking was not.
The voice kept silent. The knocking kept on.

The witches' bent figures walked around and around as they stirred the caldron, listening.

The voice was still. The knocking was not.
The voice kept silent. The knocking kept on.

Again the witches called out:

"We've food for ourselves,
But not for you.
That's what's true!
Go away! Shoo!"

The voice was still. The knocking was not.
The voice kept silent. The knocking kept on.

A tiny bit of dread crept into the witches and one of them said,
"Quickly let's give it something so it will go before it spoils our spells."

So one of the old witches broke off a tiny crust of bread. Another old witch spooned one drop of molasses on the crust.

But the drop of molasses suddenly became great streams of molasses pouring from the spoon. The witches tried to stop it but with all their efforts, the molasses still poured.

The voice was still. The knocking was not.
The voice kept silent. The knocking kept on.

Molasses covered the floor. It was deeper and deeper. The witches were scared. They ran to the door. But the door was stuck shut.

The voice was still. The knocking was not.
The voice kept silent. The knocking kept on.

Molasses rose as high as the chairs and still kept rising. The witches climbed onto the backs of the chairs. "Who's knocking at the door" Who? Who?"

The voice was still. The knocking was not.
The voice kept silent. The knocking kept on.

The molasses rose higher and higher and the witches hunched smaller and smaller, their eyes round and wide with fright. "Who's knocking? Who? Who?"

The knocking stopped. The voice called out,

"It will do no good to rave,
This is no longer your cave.
Fly with the winds, do,
Forever to cry, 'Who!'"

The door slowly opened and the witches flew off, called "Who! Who!"

If you go into the woods on the dark of the moon, listen closely. You'll hear those old witch winds wailing around the trees crying "Who! Who!"

But, on a Halloween night, beware. Because then the winds turn into witches weaving their spells.

Get into groups of four or five. Do that now. You are the witches. You have just decided to get the voice a bite to eat. One witch will get the crust of bread, another will get the molasses. Decide now who will do these things. You are to play the scene where the witches are pursued and almost drowned in the molasses. The scene will stop when the witches have climbed up as high as they can and have made themselves as small as possible. Before you play, listen to this music and imagine how the witches feel when the molasses keeps pouring from the spoon. What will you do to try to stop the molasses? How will your feet feel as you try to walk through it? Imagine how you might feel as the molasses gets waist high and higher. What will you do to try to escape?

Here is the music. Just listen this time. Imagine the action and the panic of the witches.

Now that you have imagined the action, it is time to play the scene. Remember you are witches, with hands and backs and faces of witches. Get into your positions for the opening of the scene where some of you are getting the bread and molasses. Do that now. When the music begins, start the action.

Witches, fly out of the cave into the woods calling your wailing wind sounds.

And, relax.

FOLLOW UP SUGGESTIONS FOR THE TAPE, TO BE USED ON THE SAME DAY OR ON ANOTHER DAY.

OBJECTIVE: To act out a story with emphasis on strong action and reaction.

SUGGESTIONS: This is not a detailed plan, but rather some ideas you may wish to use in planning your own procedure.

The music from the tape will help reestablish the mood for the story, if you are continuing the story on a different day.

I suggest that the opening of the story be worked out first, using such questions as the following: What were the witches doing at the beginning of the story? How did they feel the first time they heard the knock? What did they do? How did they feel when they heard the voice and the knock? What made them uneasy? What did they do?

You might practice the chant with the children:

"We've food for ourselves,
But not for you.
That's what's true!
Go away! Shoo!"

Choose a group to try out the opening of the story up until they put the drop of molasses on the crust.

Some of the children can be the outside voice and make the knock. They, too, will need to practice to get the right vocal effect. The exact words from the story aren't necessary but in case you want to use them, they are as follows:

"The cold is coming,
My stomach is drumming.
Let me in,
Let me in,
Now!"

At some time you might ask the children what or who is outside knocking and wanting to come in.

Evaluate the first scene, paying special attention to the growing uneasiness and fear of the witches.

After the first scene is satisfactorily played, put the whole story together. Several children can play the molasses. They will need to decide where they will be up until the time the molasses begins to flow. Again, special attention should be given to the mounting fear and panic of the witches. What is their objective? The word "if" may be helpful. For example, if you were one of the witches and you were absolutely helpless to control this molasses that seems to be pursuing you, what would you do? How would your throat feel? Your stomach? Hands? Eyes? You might also direct them to remember a time they may have felt panic.

The children may want to play the story more than once. The audience should be asked to watch for growing fear on the part of the witches and relentless pursuit on the part of the molasses.

COMPOSITION ASSIGNMENTS:

1. Draw a series of pictures to illustrate the story, showing the molasses gradually filling the room, nearly covering the witches. Write a sentence under each picture, like a title, to describe what is happening.
2. Pretend you are one of the witches. Write a paragraph telling how you felt when the molasses was about to drown you.

THEATRE FORM--LIGHTS

OBJECTIVES:

1. To experiment with lights.
2. To create a scene in which lights play an important part.

MATERIALS:

Prior to this lesson, ask the children to bring flashlights to school. Be sure that each flashlight has a name tape of some sort on it. There should be at least one flashlight for every two people. The size of the flashlights does not matter--but they should all be in operating condition.

THEATRE FORM EXERCISE:

Concept: Lights can help create atmosphere.

- Procedure:
1. Introduce: (Divide the class into pairs, with one flashlight to each pair. They can take turns experimenting with the light. Darken the room as much as possible. The lesson will not be effective unless the room is quite dark so the flashlights will show up. Let the children follow their natural inclination to experiment freely with the flashlights for a minute or two, noticing different effects they can get by moving the light in various ways. Ask them to be very quiet and just look at the lights. If they must tell their partner something, they should whisper.

Suggest that as they use the lights they will probably be reminded of something--maybe a search light, or someone looking for something, or a monster, or something else. After they have watched the lights for awhile, the partners can tell each other what the lights reminded them of.)
 2. Plan: Sit quietly for a moment and think of a scene that has to do with one of the ways you saw the lights being used. What characters are in the scene? What kind of problem or conflict arises? (Allow a couple of minutes for thought. Then direct them to join with another pair, share their ideas, and decide on a scene.)

3. Act: (All groups should go through their scenes once or twice, and if any would like to show their scene to the class, they may. Remind each one to keep in mind his objective or purpose in the scene.)
4. Evaluate: How was the idea of a light or lights used in the scene? Did they use the lights effectively? How are lights used in the theatre to achieve certain effects?

(This is the first time the students will have done most of the planning of the scenes all by themselves. They may not have much of a feeling for beginning, middle, and end, strong conflict, etc. If some of the scenes do work well dramatically, be sure to comment positively on why they were good.)

SPEECH I

OBJECTIVES:

To communicate different moods through sound.

To practice speaking.

WARM-UP:

Concept: Intensity, tone, pitch, and rhythm communicate moods.

Procedure: (For this exercise, the children will be making sounds by tapping, banging, etc. Use whatever is available in the particular room you are in. For example, different parts of the desks, the floor, coat racks, waste baskets, lunch pails, heaters, etc.)

1. Choose a record with a catchy beat that makes the children want to clap or move. A current popular record might be appropriate. Start clapping and indicate that the children should join in. After a bit, suggest they use something else to make the rhythm--a pencil, a pen, the heel of a shoe, a necklace, keys, etc. They can experiment by seeing how many different sounds they can make using objects in their own proximity, or they can move about the room experimenting with a variety of sounds.
2. Ask them if they can make a happy rhythm. After they have it, ask them to add their voices to it.
3. Then, see if they can make an angry rhythm. Then add voices to it.)

SPEECH EXERCISE 1:

Concept: (same as for warm-up)

Procedure: Everyone walk around the room saying "No" to people as you meet them. Each time try to say "No" in a different way.

Evaluate: How many different ways to say "No" did you find? Did the meaning change? What does the voice do to change the meaning?

SPEECH EXERCISE 2:

Concept: The attitude of the audience affects the nature of the performance.

Procedure: (Group the children in pairs. "A" is to say a few words or a sentence. It can be anything he wishes to say. "B" is to react as if that is the funniest thing he ever heard in his life. Absolutely hysterical. Then "B" says something; "A" laughs, applauds, etc. They repeat back and forth several times without stopping.)

SPEECH EXERCISE 3:

Concept: Verbal communication needs practice.

- Procedure:
1. Think of a hobby or sport you enjoy. Find a partner. Describe the hobby or sport to your partner as if it is something he has never heard of before. Your partner reacts and asks questions as if the sport is completely foreign to him.
 2. Reverse roles. Now the speaker tells the listener about his hobby or sport, only the listener reacts as if he knows all about it.

ADDITIONAL ACTIVITIES:

1. There are many possible variations for Speech Exercise 1. Different words or phrases can be used, such as Yes, Hello, Goodbye, Come here, etc. Also, short scenes could be developed in which the same words are spoken but with a different intent.
2. Speech Exercise 3 deals with sharing ideas and interests. Ideas for topics are limitless and you should choose ideas that a particular group of children find especially involving, so they have several things to say about the topic.

CHARACTER I: REACTION

OBJECTIVE:

To create a scene in which there are several reactions to one situation.

SENSORY PANTOMIME WARM-UP:

Concept: A character reacts strongly to something he likes or doesn't like.

- Procedure: (Divide into pairs.)
1. "A," think of your favorite food to eat--something that makes your mouth water just to think of it. You are to pantomime eating it in front of "B." You may tell him what it is. "B," you are to imagine that "A's" food is something you absolutely can't stand. "A" can't understand how you could possibly dislike this delicious concoction. Maybe he will try to get you to taste a bit of it. You may talk as you play the scene.
 2. "B," think of your favorite food. You are to eat it in front of "A." But this time "A" is to imagine that he also loves this food and is sorry he doesn't have some too.

CHARACTER:

Concept: A character reacts to other people.

- Procedure: 1. Introduce: If someone comes up to you and remarks about how great your new shirt or blouse looks, how do you react? How do you feel inside?

If someone at home said something like, "Can't you ever do anything right?" how would you react? How would you feel toward the person?

All living things react to something. A plant reacts to the sun by turning toward it. A cat reacts to a strange dog in a certain way. A baby reacts to a gentle, soothing voice. Sometimes people have different reactions to the same thing. One person may scream and run from a spider. A second person may want to examine it more closely to see what kind it is. A third person may catch it to scare someone else. A fourth person may step on it. And so on.

2. Plan: Today we are going to work on a scene in which there are different reactions. (Divide the class into groups of three or four.) One of you is a girl (or boy) who just had a haircut. Your hair is very short. This is your first

morning at school after your haircut and you feel very self-conscious. Two or three of your classmates come up to you. Each has a different reaction to the way you look. Build a scene with conflict and decide how it will end. (Allow a few minutes for them to plan.)

3. Act: (All can act simultaneously, or each group can act in front of the rest of the class.)

Audience, see what the different reactions are to the haircut and how the reaction of the student with the haircut in turn affects the way the classmates respond.

4. Evaluate: What different reactions did you see? What part does listening play in reacting? Have you ever been telling somebody something and they say "Uh huh, uh huh," and you know very well they haven't been listening? Maybe you've been on the other end too, where someone has been talking and apparently has asked a question, and you haven't the vaguest idea what he said. On stage, that must not happen. The characters need to sincerely listen every minute and react according to what they hear or see.

In your scenes, what reactions were there that obviously came about because the person was listening to or watching someone else?

5. Plan: (Optional) (Divide the class into groups to develop a scene in which one character reacts to something the other is wearing or something he says or does, causing the other to react in turn, and so on. The scene should contain conflict.)
6. Act and Evaluate: (Discuss reactions shown in the scenes.)

COMPOSITION ASSIGNMENTS:

1. Make three different cartoon drawings to show how a bully, a popular student, and a shy student would react to being crowded out of the lunch line. Write a caption under each cartoon.
2. Make up a dialogue using one of these situations:
 - a. Bill and Jack are going fishing together. When they are almost at the lake, they discover that neither boy brought any worms.
 - b. Jane likes to be the first to wear a new fashion. One day she comes to school wearing a blue stocking and a white stocking. What do the other students say to her and how does she respond?
 - c. Mary comes home from school to get some money from her secret hiding place to buy her mother a birthday present. Upon discovering a dollar missing, she marches into her brother's room demanding, "Give me that dollar!"

PLOT: CONFLICT, PART 2

OBJECTIVES:

1. To relate to and communicate with another person.
2. To develop a scene in which conflict stems from another person.

CONCENTRATION WARM-UP:

- Concept: Attention should be focused on a specific object, circumstance, or goal.
- Procedure: (Divide into pairs. A decides what common occupation he is in. He pantomimes one or two things that a person of that occupation would do. His point of concentration is on performing action. B's point of concentration is to see how quickly he can grasp what A's occupation is.)

PLOT DEVELOPMENT:

- Concept: Conflict can stem from another person.
- Procedure:
1. Introduce: Everybody finds himself in conflict with someone else at some time or other. What kinds of conflicts can you remember being involved in? Why do people have conflicts?

(Bring out the point that each person has something he wants to do or is trying to do. Sometimes these desires clash--a conflict of desires.)
 2. Plan: (Divide into groups of two or three. One is the son or daughter, the other two are the parents.
Situation: Son comes rushing home. He has just heard there is a one-night-only movie he has been wanting to see. He wants his parents to take him. The parents had made plans to go out themselves and had counted on his staying home with his younger brother.)
 3. Act: (Give groups a minute to decide who is to play each role. Then have them act it out. All groups can play simultaneously, then one or two groups may volunteer to play before the rest of the class.)
- Actors: Be sure you know what your objectives are.
- Audience: Watch to see that their objectives are clear. Also watch to see if the conflict builds to a peak rather than starting high and staying there.

4. Evaluate: What did they do that made their objectives clear to you? What happened to cause the scene to build? Or, what could be done to make the conflict build so that everyone seems to become more and more agitated? Why was the ending suitable? Or what could be done to end the scene?

ADDITIONAL ACTIVITIES:

Discuss other kinds of people conflicts. Divide into groups to plan out scenes in which conflict stems from another person.

SPEECH II

OBJECTIVE: To express feelings through variation of vocal tone, pitch, and rate of speed.

SPEECH WARM-UP:

Concept: Content is expressed in tone, pitch, and words.

Procedure: 1. Tell me if you can hear what kind of mood I am in by listening to some sounds I am going to make. (Use a series of repetitive syllables, such as bum-bum-bum-bum. Say them in a lilting, joyful manner. The children should close their eyes or you can face away from them.)

What kind of mood do you think I am in? You try it. All you say is bum-bum-bum-bum. But make it sound as if you are happy. (Have them all try this together a few times.)

2. Now use the same sounds, but make them sound as if you are scared.

3. Use the same sounds, but say them angrily.

(Suggest that they remember a time when they really were scared or angry. The more specifically they recall a situation, the truer their vocal sounds will be.)

SPEECH EXERCISE:

Concept: (Same as above)

Procedure: 1. Introduce: When your father comes home from work, how do you know what kind of mood he is in? What is there about a person's voice that lets you know how he feels?

2. Plan and Act: Imagine that it is your birthday and you are opening a present. It is something you wanted very much. Show how you feel by the way you use your voice. When I give the signal open the present. (They may use actual words here. All children play at once. If they are self-conscious, play the cymbal or a piece of happy music to cover their voices. If they can't think of what to say, have them imagine they are running to someone to tell them about the gift.)

3. Evaluate: Did the voices sound excited? If so, how did the voices show their excitement? (High pitched, fast, staccato, etc.)

4. Plan and Act: Now, imagine that it is your birthday and you are counting on getting one special item you asked for. You have the present, it is the right size and weight for what you expect. Open the package. It is not something you want at all. Let your voice show how you would feel if no one were around to watch you and hear you.

5. Evaluate: (Discuss the quality of the sounds.)

6. Plan and Act: This time find a partner. We'll play the same idea we just did. One of you is the mother or father who has given you the present. She is watching you open it, hoping you'll like it. Now let's hear how your voice will sound when you open it, expecting what you wanted, but discovering it is something else. (Let each pair play simultaneously.)

7. Evaluate: Those of you who were the parents, did you know what your son or daughter really thought of the present? If so, how? If not, why not? (The son or daughter could have tried to cover up their feelings.)

ADDITIONAL ACTIVITIES:

1. In pairs, have each try to convey a particular mood to his partner, using voices but not recognizable words.

2. Suggest that the children imagine they are from a foreign country and cannot speak or understand the other person's language. One person is trying to find some place to get food. The children can think of other situations they might be in.

THEATRE FORM--SOUND EFFECTS

OBJECTIVES:

1. To experiment with sound effects.
2. To create a meaningful sound sequence.

MATERIALS:

Prior to this lesson, assemble a box of items that can be used to make sounds. A partial list might include a nail file, a hammer, nails, saw, wood, egg beater, bowls, grater, bells, alarm clock, spoons, metal cup, bottle of water, foil, magazine, keys, etc. There should be enough items so that each student can use one.

THEATRE FORM WARM-UP:

- Concept: Sound effects contribute to the effectiveness of a play.
- Procedure: (Distribute the items in some way and let the students experiment making sounds with them. They can exchange items freely among themselves. After they have experimented for awhile, ask everyone except one person to close his eyes. The person you named will make a sound effect and see if the others can guess what it is. Try this with several different people.

THEATRE FORM EXERCISE:

- Concept: (Same as above)
- Procedure: 1. Introduce: Imagine you are listening to the opening of a television program. You had to leave the room for a moment, so you can't see the screen, but you can hear the sound. Close your eyes so you can concentrate on what you hear. Try to imagine what is happening at the beginning of this program.
- (Make a series of sounds that clearly tells what is happening. You can ask someone to help you if you want to. Be sure to practice several times, so that the sounds flow the way you want them to. An example: Beat an egg beater in a bowl, whistling while you work, mumble part of the recipe as if reading it, spoon something from a can. A knock is heard. Footsteps go to the door. Open the door. Say something, like "Oh! No!" Slam the door.)

What do you think was happening?

2. Plan: (Divide the class into groups of three or four. Each group is to plan a sequence of sounds that could be used for the opening of a television program. They should know exactly what the action is and adjust the sounds accordingly, rather than just making sounds at random. More than one group may want to use a certain item for a sound effect. That is acceptable--they will just take turns practicing. Discuss the fact that the human voice is capable of making a variety of sounds too, such as wind, animal sounds, etc.)
3. Act: (A group performs their sequence for the rest of the class. The audience closes their eyes and tries to envision the action. Afterward, the action can be described by the audience. Or, members of the audience can volunteer to act out the sequence while the rest watch to see if their idea of the action is plausible.)
4. Evaluate: (If the sounds communicated the action intended, that is a form of evaluation in itself. One point that should be noted is the importance of timing. The sounds must occur at just the right moment, if they are to be effective.)

ADDITIONAL ACTIVITIES:

1. The groups may want to continue their scenes, acting out what happens after the opening.
2. They may want to tape record an opening segment for a program. Or, they could tape a closing segment.

CHARACTER II: ATTITUDE

OBJECTIVE: To show in a series of pantomimes how attitude affects actions.

CONCENTRATION WARM-UP:

Concept: Attitude affects movement.

Procedure: (Refer to the Mirror Exercise in Lesson 3.) Have the children work in pairs as described, but add the element of attitude to their action. For instance, the action is done powerfully, weakly, triumphantly, sadly, etc.

CHARACTER:

Concept: The attitude of a character often affects the way he carries out his action.

Procedure: Let's imagine a very simple action. You are in bed sleeping. Your mother tells you it is time to get up. You get out of bed and go in the bathroom to brush your teeth. Close your eyes a moment and think through all the little actions you take in order to do this. Do you stretch first? Do you check the weather? How do you remove the covers? Do you put your slippers and robe on or do you just walk barefoot? How does the floor feel on your feet? Is there a light that needs turning on? Is there a cap on the tooth paste?

Now, let's do it. Imagine that it is a bright sunshiny day, you have had enough sleep and feel good. You are looking forward to going to school because your class is going to have a party today. The way you get up and brush your teeth should tell us you feel great. (You can call them to get up like the mother would.)

Now let's do the action under different circumstances. It is February and you are sick of going to school. The day is gloomy and rainy. Get up and brush your teeth like you would on such a day. (As mother, you may have to prod them a little to get going.)

(Repeat the exercise with other attitudes. For example, they haven't had enough sleep and have a hard time waking up. Or, this is the day for a big test. They know they must go to school but they are very worried. Or, in pairs, little brother hides the tooth paste and big brother is in no mood for games. Or, they are angry for some specific reason. The class may be able to think of other circumstances that would alter the way they proceed.)

Evaluate: In each playing, the action was the same. What was different? (Circumstances and resultant attitude.) When thinking about developing characters in drama it is very important to understand the characters' attitudes. At supper tonight, see if you can notice different attitudes of your family at the dinner table.

COMPOSITION ASSIGNMENTS:

1. We have shown how attitude affects the way we do things. Would attitude make any difference in the words you choose? Would you say anything different to your parents as you greeted them when you felt great, as compared with when you felt let-down? your dog? your friend? What would you say in each case?
2. Make up a short scene with a partner in which you show (a) worry, (b) excitement, (c) impatience. Write down what you would say to show each of these attitudes, being careful to choose the best words to show clearly the attitude you want.

SPEECH III

OBJECTIVES:

To use the imagination to develop a story.

To practice speaking and adding ideas to a group.

CONCENTRATION AND IMAGINATION WARM-UP:

Concept: Imagination can be stimulated by close observation.

Procedure: Choose an item from your purse or pocket. Look at it very closely, noting everything you can about it--its size, weight, how it feels in your hand, any marks on it. (Give them a minute or two to examine the object.)

Now think about where it was before you got it. Invent a little story about it--maybe an experience it has had or how it got to you, or something that happened to it while it was in your pocket or purse.

Tell your story to someone else.

SPEECH AND IMAGINATION EXERCISE:

Concept: Continuity involves listening as well as speaking.

Procedure: (1. Guide the class to tell a story by filling in words and sentences. For example, once upon a time there was a wee little _____. He dressed up in his finest clothes which were _____ and _____ and _____. He was going _____, because _____. As he set out, all of a sudden _____. Etc.)

2. Divide the class into groups of four or five. One starts a story and continues until he has trouble thinking of something else to say. In other words, he "dries up." The next person continues the story, and so on until the story is finished.

CHRISTMAS

OBJECTIVE: To develop and act a scene stimulated by a given sentence.

SENSE PANTOMIME WARM-UP:

Concept: Sense perception is heightened by conscious focus on each of the senses.

Procedure: There are many activities going on around Christmas time. Lots of preparations are being made. All of our senses are aware that it is holiday time. How does your nose know? (Discuss smells peculiar to the holidays. Do the same with the other senses.)

What is the first idea that pops into your mind when I say Christmas preparations? Let's transform this room into a flurry of activity. Each one will choose one way to prepare for Christmas. You may be someone other than yourself if you wish--maybe a grandmother baking, or a department store Santa, or a bell ringer. You decide.

(Holiday music would be appropriate here. I would suggest using a different selection from the one used in the preceding elf scene. If there are Jewish children in the class, you will want to include Hannukuh preparations in the discussion.)

PLOT DEVELOPMENT:

Concept: A play has a beginning, a middle, and an end.

Procedure: 1. Introduce: Today, let's take a single sentence and see if each group can use it to think of a play--a play that has a beginning, a middle, and an end. Before I divide you into groups, let me give you the sentence and you think about some possibilities for a minute or two. The sentence is, "There was not a single present under the tree." Maybe the first question you will want to ask yourself is, "Why?"

2. Plan: (Give them a few minutes to think quietly by themselves. Then divide the class into groups of three or four. They will share their ideas and come up with a plot that has a beginning, middle, and end.)

3. Act: (When they are ready, suggest that they decide where the tree is on the stage, where the characters are, and so on. They can run through the scene a

time or two. Then, each group can share their scene with the class.)

4. Evaluate: (Comment on interesting ways they planned their scenes around the sentence and draw attention to the clear beginnings or endings some may have shown.)

COMPOSITION ASSIGNMENTS:

1. Write a poem about the bustle and excitement of getting ready for Christmas. What activities might you include? What are the sights, smells, and sounds? What are people like? What influence does the weather have on preparation?
2. Write a song about not finding presents under the tree by making up new words to the familiar tune of "Jingle Bells."
3. What would happen if you couldn't have a Christmas tree? Try to imagine what it would be like to have the presents wrapped and ready but, for some reason, you couldn't find a tree. What else could you use? Can you think of anything around the house that could be decorated and used for a tree? Or, could you make a tree? What materials would you need?

Write a story about a family that couldn't find a Christmas tree. Tell how they tried to solve the problem and what happened.

PLOT: CONFLICT, PART 3

Tape Number 3

OBJECTIVE: To develop a scene in which the conflict comes from within the character.

The tape begins with a movement-imagination warm-up.

Then the class is guided to imagine themselves alone at night, listening to sounds.

The idea of fear is discussed, followed by two nightmare sequences.

The class is guided to participate in two other short scenes where the conflict comes from within the character.

The tape closes by directing them to get into groups of two or three to plan a scene in which the conflict comes from within the character. Title suggestions are given on the tape to help stimulate ideas. You may wish to write them on the board before using the tape so the students can see them as well as hear them. They are as follows:

"I dare you."

"Do you still have to do everything your parents say?"

"There's no such word as can't."

"How was I to know?"

"It's too dark."

"Lost"

"You're just too dumb."

"Mama's little helper."

"Why did you tell?"

After the scenes have been shown, questions to reinforce the teaching objective would be appropriate. For example, "What did one of the characters do that let you know he or she felt a real conflict inside?"

SCRIPT LESSON I

(Use "The Magic Drum")

THEATRE FORM--COSTUMES

OBJECTIVE: To invent a character from a costume.

MATERIALS:

Prior to this lesson, assemble a costume box, with various miscellaneous items of wearing apparel, including hats, jewelry, and accessories. The students may want to contribute to the box, or you may find many items at rummage sales for very low cost.

THEATRE FORM EXERCISE:

Concept: Costumes can enhance the clarity of character portrayal.

Procedure: 1. Introduce: (Each student is to choose one item to wear. After they have put it on, they should find their own place to stand or sit and listen while you guide their thinking. Each person should answer the questions to himself.)

Think of a character who might be wearing what you have on. Are you old or young? What do you do--do you work? Do you have a family? What kind of a house do you live in?

Now, for some reason, you are very attached to the article of apparel you put on. You are so attached to it that you never want to take it off. You are always making excuses for leaving it on. Think of why you are so attached to it.

2. Plan: Find a partner. The two of you have just met. You are at a party talking to each other. As you talk, each of you notices the piece of costume that the other has on and you become fascinated with it. You try very hard to get the person to take it off. You may use any method you like to get the person to take off the article in question, except physically forcing it off. I wonder what his reaction will be. I wonder what your reaction will be when he wants you to remove what you have. What excuses will you invent? Keep in mind who you are and try to behave as that person would.

(There is no need for the pairs to plan.)

3. Act: (Everyone acts at once. After they have played awhile, tell them they have one minute to end the scene in some way. Call curtain after that one minute.)
4. Evaluate: How did using the costume help to make the character of your partner more clear to you?

What were some of the excuses your partner came up with?

Did you find a satisfactory ending for the scene?

(After this lesson, the students may want to use costumes occasionally in other scenes. As long as the costumes add to the effectiveness of the characters, they can be used. If they appear to get in the way of the action or interfere with concentration, limit their use to specific occasions.)

PLOT: SUSPENSE

OBJECTIVE: To develop a scene in which there is suspense.

SENSORY PANTOMIME WARM-UP:

- Concept:
1. If we imagine visual details, the scene becomes more real to the other senses.
 2. Physical action often stimulates feelings.

Procedure: 1. Introduce: Can you think of an example of suspense? Have you ever seen a game (sport) either on TV or in person in which the time is almost gone and either side could win, depending on that last minute of play? How does it make you feel as you watch it? Does anything happen to your stomach--your hands--your voice?

(If the class does not relate to sports, refer to playground fights, or programs on TV, or something else they will understand.)

2. Plan: Think of a time when you have either watched or participated in something in which the suspense was almost killing. It need not have been a sport; maybe you felt suspense while you waited to open a package on a birthday, or while you made yourself wait until you got home to open your report card.

(Give time to think. When many seem to have ideas, proceed.)

3. Act: Imagine clearly where you are. If you are watching a game, decide where the players are. Stay in the vicinity of your seat and watch what is going on. As the suspense builds, let's see what you will do--would you just sit quietly, or what? Let us see it. Maybe your stomach will feel funny, maybe your hands will. If you want to use your voice, pantomime the way you would use it. For example, how would you scream without making a sound? (Try it.)

Ready? Watch so you can really see what is happening.

4. Evaluate: Did you really capture the feeling of suspense? How did it feel? At what point was it most real to you? Why?

PLOT DEVELOPMENT:

Concept: Suspense heightens interest.

- Procedure:
1. Introduce: Now let's create a scene in which there is suspense. Let's take the basic idea of a thief breaking into a house. What might happen that would cause suspense? What other characters might be involved?
 2. Plan: (Divide into groups. Each plans his own scene around central idea of a thief breaking into a house. Give about five minutes to plan.)
 3. Act: (All groups may act simultaneously.)
 4. Evaluate: When did you feel suspense? Why? What might you have done to make it even more suspenseful?

(Suspense is usually built when several things happen, at intervals, which makes the outcome seem uncertain. For example, in a fight, suspense is built when it first seems that the antagonist might win. Then our fears are allayed for a bit. Then something more happens which heightens the suspense, etc.)

ADDITIONAL ACTIVITIES:

1. Choose a poem or story that contains suspense. Guide the children to act it out. (Suggested selection: the ballad "Get Up and Bar the Door.")
2. You begin a story, or let a child begin a story, and the class continues it. For example: This was to be the big day. Father had been away for a long time and he was flying home. We each had spent hours making a present for him. At last it was time to go to the airport. We excitedly got into the car. What happened?

(The car has a flat tire or something else time consuming. Build the story so they arrive at the airport breathless. Are they too late? Is there an announcement over the public address system? Is the announcement good or bad? How do they feel when they finally see their father?)

COMPOSITION ASSIGNMENTS:

1. Write a story in which there is suspense. Remember, you are going to try to make us feel the way you felt. You have to choose your words so we'll see things as you do.

Tell us what the situation was, what you heard, saw, and felt. Keep us guessing until the end as to what happened.

2. Write a paragraph describing how you felt when you were watching an exciting football game or a suspense movie on TV. How did you feel? What did you do? Did you chew your fingernails? Did you sit quietly, or move around? Did you make any sounds? Describe in detail so we can really feel how you felt.

SPEECH

OBJECTIVES:

To consciously move the mouth and lips to form words more clearly.

To stress beginning and ending consonants when speaking.

SPEECH WARM-UP:

Concept: Verbal communication needs clarity of diction.

Procedure: (Whisper a simple direction to the class, such as, "Look out the window at the bird." When you give the direction, do not emphasize articulation or speak slowly. Some of the class may understand you but most will not.)

Why didn't you understand me? (They will probably say, "Because you were whispering.") Don't you understand whispering? Let me say it again. (Whisper the direction but this time articulate clearly and speak more slowly.)

Why did you understand me this time but not the first time?

1. Whisper to a partner one or two things you did after school yesterday. Whisper clearly enough so that your partner can understand every word without your repeating yourself. (Reverse so the opposite partner does the whispering.)
2. (Ask a student to stand up and whisper something to the class. If they do not all understand him, he should repeat. Two or three others may want to try the same thing.)
3. What did you find yourself doing differently when you were trying to whisper clearly? (Moving lips more, opening mouth more, making beginning and ending consonants more distinct.)

Think of the way you used your mouth and lips and repeat what you said earlier to your partner. Do it the same way, only say it out loud instead of whispering.

SPEECH EXERCISE:

Concept: (Same as for the warm-up.)

- Procedure:
1. Introduce: What is an avalanche? What is so terrifying about an avalanche? If you were hiking in the mountains and you heard a warning that there was a possibility of a huge avalanche right where you were, what would go through your mind? What can start an avalanche? (Noise--among other things)
 2. Plan: If you were these hikers, what would be your main objective? (To get out.) How would you be able to make plans for getting out with others in your group? (Use sign language and whisper.) What sort of equipment would you have with you and how might you proceed to get back to your base? What might happen to make getting out even more difficult? (Divide the class into groups of five or six.)
 3. Act: You have been hiking and you are sitting down to rest a bit. You are eating a candy bar for energy and talking in normal voices about some of the things you have seen on your hike. Suddenly you hear a distant sound like this (demonstrate) that warns you that there is immediate danger of an avalanche. Let's see what you will do, how your voices will change as you make plans to get out, and what happens as you try to get out. (All groups act at once.)
 4. Evaluate: What were some of the obstacles you encountered as you tried to get out?

Could you understand your fellow hikers when they whispered? (If not, discuss the necessity for using the mouth to shape the words more clearly and for emphasizing consonants.)

What happens to the way you listen when someone is whispering or speaking quietly?

ADDITIONAL ACTIVITIES:

Groups can develop different scenes in which it would be natural to whisper rather than talk aloud. For example, someone is sick, robbers are entering a house, police are laying a trap, children are getting a midnight snack, etc. The children should be able to think up their own ideas.

COMPOSITION ASSIGNMENTS:

1. Practice whispering the tongue twisters below individually and in groups.

She sells sea shells by
the seashore.

Are you copper-bottoming
'em, my man?
No. I'm aluminuming
'em, mum.

Peter Piper picked a peck of pickled peppers.
A peck of pickled peppers Peter Piper picked.
If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked?

2. Try mouthing words of familiar nursery rhymes to see if a partner can understand by watching your mouth and lips what words you say.

SCRIPT LESSON II

(Use "The Squire's Bride")

CHARACTER III: MOOD CHANGE

OBJECTIVE: To develop a strong mood which changes to an opposite mood.

MOVEMENT WARM-UP:

Concept: Movements are made with different kinds of effort, determined by use of weight, time, and space.

Procedure: Find your own place in space and imagine you are a sleeping cat. The sun is shining on you through the window and you are completely relaxed. You lazily wake up and stretch a marvelous stretch. All of a sudden, out of the corner of your eye you see a mouse creeping out of his hole. Will you move suddenly or will you take your time? Let's see. (Act.)

What was the attitude of your cat? If he were a scrawny, hungry cat would he have acted differently? Show me. Will he start out sleeping? If not, what is he doing? (Act.)

CHARACTER:

Concept: A character's mood can change within the play or scene.

Procedure: 1. **Introduce:** Because you wake up cheerful, does that mean that you stay cheerful all day? What kinds of things can change your mood?

2. **Plan:** Let's play a scene in which the mood of the characters changes. What do you like best to do at recess?

(Organize the activities. One group may want to use part of the room for baseball, one for playing catch, jacks, etc.) What would be the general mood of everyone at recess? What might happen to change that mood? How would you feel if you really were in such a situation?

(There are several possibilities they may mention. Choose one idea and decide how it will be accomplished. For example, if someone gets hurt, decide who it will be and how it happens. If the principal makes an announcement that some money has been stolen and there will be no more recesses all year, plan that. Be sure that the first mood is well established before the confrontation is presented.)

3. **Act:** (Everyone finds his place and begins playing at your signal.)

4. Evaluate: How did you feel inside when _____ happened? What did you do?

(If the change of mood was not evident, perhaps the conflict was not stimulating or involving enough. You may want to rework the idea, asking them how they could show that they really felt differently. Part of the class can be the audience to see if they can feel the mood of the characters change as they act the scene.)

COMPOSITION ASSIGNMENTS:

1. Imagine that you are at the beach enjoying yourself. Suddenlly there's a scream. Describe the pleasant scene at the beach--tell what you were doing, how you were feeling, the kind of day it was. Then describe the scene after the scream.
2. How do you feel when you get up in the morning? Try to think of words that express exactly how you feel. How do you act? What does it take to change your mood? Imagine that something happens and you have a whole new mood. Perhaps you could tell about it in a poem. Poems needn't be difficult--you don't even have to make them rhyme. Just writing a word or a short phrase on each line makes an easy and interesting poem. Try something like this:

Early in the morning

I

But

------(tell what happened)

And I

SPEECH V

OBJECTIVES:

1. To become aware of how one's voice sounds to others.
2. To recognize the need for clearer diction.

MOVEMENT AND CONCENTRATION WARM-UP:

Concept: Concentration of attention should be focused on a specific goal.

Procedure: (Either before class time, or when the children are occupied, place an object, such as a penny, somewhere in the room, in plain sight. It could be placed right in the middle of the floor if the object blends in somewhat with the floor color.

Divide the class into two groups. Members of Group I are to search for the penny, but when they find it they are to go back to their places in such a way that no one will know that they found it or where they found it. The penny is only sighted, not picked up.

Members of Group II are to concentrate on the faces of the members of Group I to see if they can detect when the penny is found. If a person from Group II thinks he detects a change of expression indicating where the penny is, he may check that particular location to see if he was right. But of course, he in turn must do it so no one will know where the penny is.

Then reverse the groups. You may need to put the penny in a different place.

SPEECH EXERCISE:

Concept: Speech communication needs clarity of diction.

Procedure: (You will need a tape recorder for this exercise.)

1. Introduce: Today we are going to work with the idea of a radio broadcast. You have all been witnesses of a bank hold-up and you are being interviewed on the radio newscast. The interviewer will ask your name and address and then question you about the hold-up. Take just a minute to think of what you might have seen happening in the bank. (You should be the

interviewer, because you will be able to think of more varied questions to ask to draw the children out.)

2. Act: (Some children may be eager to volunteer their interview. You might interview the volunteers first and then go around to the others. If your group is large, don't interview everyone in one day. Ten children would probably be enough.)
3. Evaluate: (Evaluation will come after the tape is played for the children. They will be very self-conscious at hearing their voices and insist they don't sound like that. Questions can be asked such as, "Could you understand every word?" "Why or why not?" "Were the voices interesting to listen to?" "How could they be made more interesting?" Avoid being personal in discussing the voices. The discussion should focus on voices in general rather than the voices of specific people.)

(On the following day, use a warm-up exercise of your choice. Then do another "radio" tape. Change the situation for the interview this time so that the children will not have had a chance to rehearse what they will say. Possible situations might be the scene of an accident, a fire, reactions to a new zoo, etc.

Use the "radio" tape as many days as necessary for all the children to participate.)

ADDITIONAL ACTIVITIES:

1. Some of the children may set up their own interviews, deciding on the situation and choosing one to interview the other two or three children.
2. The children may assume other characters in an interview, such as an old man, a little girl, a police officer, etc.
3. The children may want to improvise a scene on tape, using their own sound effects and dialogue.

COMPOSITION ASSIGNMENTS:

1. Plan an interview with someone in your class or imagine you are going to interview a favorite TV personality. Would your choice of words be different when you interviewed a class member than for a TV star? Would you have to be more careful in enunciating to a stranger? Pretend you are the TV personality being interviewed. Does your voice change? Perhaps you can play the part of the person interviewing the TV personality and tape your interview. Do you notice any change in your voice?
2. Suppose you were talking to a person who is hard of hearing, how would you change your style in this type of interview?
3. Describe a person or an object in the classroom. See if the others can guess who or what you are describing.
4. Have one child leave the room. Then ask the others to write a description of what he (or she) is wearing.
5. Divide the class into two groups, A and B, and have each group choose a person to observe, keeping his identity secret. Then each group makes up a series of twenty questions that can be answered "Yes" or "No" about the person's wearing apparel, appearance, and habits. For example:

Are _____'s eyes blue?
Does he wear glasses?
Does he part his hair? If so, is it on the left side?
Does he write left-handed?
Etc.

The two people chosen by the groups leave the room. Group A asks Group B their set of questions, after which Group B asks Group A their questions. The team with the most correct answers is the winner.

PLOT: MOOD

OBJECTIVE:

To develop a scene with a happy, carefree mood.

MOVEMENT EXERCISE:

Concept: Music can stimulate movement.

Procedure: (Play a piece of current rock music.)

Stand up. Move however this music makes you feel you want to move.

(If the class is inhibited, begin by asking them to move arms only, then add various other body parts.)

PLOT DEVELOPMENT:

Concept: A play has a mood.

Procedure: 1. Introduce: I'm going to play a piece of music. Close your eyes as you listen and see if any pictures flash through your mind as to what might be happening with this music as a background.

(Choose a piece of music which has a happy, abandoned feeling to it. There are many possible selections. Three albums which have several possibilities to choose from are: Leroy Anderson Conducts Leroy Anderson, Malcolm Arnold's English Dances, Adventures in Music, Grade 3, Vol. 1.)

How would you describe the mood of this music? What are some of the pictures you saw as you listened?

(Listen to only a few responses, so that you are sure they did get some ideas.)

2. Plan: (Divide into groups of 4 or 5. Each group is to create a scene to the music. The scene should have a beginning, middle, and end. The scenes can be very simple, e. g., the recess bell rings, children rush out on the playfield and begin to play. Recess is over.)
3. Act: Audience--watch to see how they capture the mood.
4. Evaluate: What did they do that fit this happy, carefree mood? Did they seem to be enjoying themselves? What could be done to establish the mood even more clearly?

5. Plan, Act, Evaluate: (Proceed in a similar way only use a contrasting piece of music--e.g., Bartok, Music for Strings, Percussion and Celesta, "Hall of the Mountain King" from Peer Gynt by Grieg, Pictures at an Exhibition by Moussorgsky. You may wish to develop one scene with the whole class instead of group work this time.)

ADDITIONAL ACTIVITIES:

1. Sometimes the mood the character is in determines the mood of a scene. The simple idea of coming home from school could be played in different moods. Discuss possibilities or divide into groups, each group establishing a different mood for the same action.
2. Ask the children to notice moods on certain days or times of the day. Possibilities are numerous. A sampling of ideas might include the following:

On the first sunshiny day of spring, what sounds are heard that seem to establish a mood? What other senses help establish the mood?

What is the mood of the class just before report cards are distributed? What specific actions do you see and hear?

What is the mood of the class when a substitute comes in? What actions do you see and hear?

COMPOSITION ASSIGNMENTS:

1. Write as many words as you can that would describe a happy, care-free mood. Try to put one of your ideas down in poetry form. (If you know how to write haiku, you might try that form.)
2. Compile a "word bank" in which you list words or phrases that express fear, sadness, anger, joy, etc. Keep your word bank to refer to when you want to express a certain mood.

THEATRE FORM--PROPS AND SCENERY

OBJECTIVE: To use props and scenery to indicate where a scene takes place.

MATERIAL:

A property box could include items from the sound box (Lesson 16) and accessories from the costume box (Lesson 22), as well as other items of furnishings, such as a hand mirror, a tablecloth, a few dishes, etc. There may be things already present in the room that could be used for props.

THEATRE FORM EXERCISE:

Concept: Simple props and scenery can add to the clarity of the setting.

Procedure: 1. Introduce: Let's imagine we are doing a play that occurs in a kitchen. We want to make the stage look as much like a kitchen as possible. We have this much stage area to use. (Indicate space.) What should we have in it? (Naturally it is not necessary to have everything that a real kitchen would have. Arrange chairs and tables to indicate other furniture. For example, a table could be the stove, a chair could be the refrigerator. Ask what they might put on the "stove" that would help others realize it was a stove--a tea kettle, perhaps. Let the students suggest what to have in the kitchen and where it would look best. Is it to be a messy kitchen or a tidy one? Adjust the props accordingly.

After the kitchen set is finished, ask if someone can think of a simple action to pantomime that would be appropriate to do in the kitchen and also would help an audience know it was a kitchen. For example, pantomime opening the refrigerator door, taking out an egg, going to the stove and breaking the egg into the frying pan. Several pantomimes could be done in the kitchen setting. They may decide to rearrange the kitchen so the audience will be able to see the action better.)

2. Plan: What other places might a stage become? (List a variety of places, like the woods, a dungeon, underwater, etc.) Divide into groups of three or four.

Decide on a place and think what you can do to make the stage seem more like that place. You may use whatever we have in the room to help you. Plan it out very carefully. Then decide who might be in that place and what they might be doing. Plan a scene that occurs in the place you have set up.

3. Act: (They can take turns setting up the stage and playing their scenes.)
4. Evaluate: What props and scenery did they use that helped set the stage and let you know where they were? What actions also helped you know where they were?

SCRIPT LESSON III

(Use "The Fool of the World and the Flying Ship")

SPRING

OBJECTIVES:

1. To allow the sense of smell to stimulate action.
2. To create a scene from a spring poem.
3. To understand how simple words can express feelings and action.

MATERIAL: "In Just--" by E. E. Cummings. This lesson would be most appropriate on one of the first days that spring is in the air. The following plan will probably take longer than half an hour, because of the discussion of the poem. The success of the lesson depends on establishing the mood of spring. Since it is sometimes difficult to reestablish the same mood on a second day, it is suggested that the whole lesson be used at one time instead of breaking it into two days. If it is necessary to divide the lesson, you will probably need to remotivate in a very positive way. For example, you might have several colorful balloons blown up and ask the children how it reminds them of the poem, etc.

SENSORY AWARENESS WARM-UP:

Concept: The senses can stimulate the imagination.

Procedure: Have you ever smelled spring? Close your eyes and smell a smell that means spring to you. Take a deep breath to smell it. Does it cause you to feel anything inside? When you smell a spring smell, what does it make you want to do? (Listen to just a few ideas, then suggest they hold their ideas because they will be putting them into action.)

Let's imagine you're on your way home from school. All of a sudden you get a wave of that marvelous spring smell and you just can't resist any longer. Do what it really makes you want to do, whether it is to run or sing or play baseball or dig holes or whatever comes to your mind.

Find your own place in space. Quietly think for a moment where you are. Each one see if you can capture that feeling of spring.

(Music might be helpful here. A selection from a Leroy Anderson record would be appropriate. If space allows, let the whole class play at once. Afterward ask who really felt as if he caught that spring feeling. If you divide the class, ask the same question of the players. The audience could notice the diversity of spring activities shown.)

Present poem: (You could read the poem to them and then hand copies out or have a large copy on the bulletin board. An introduction to the poem might go something like this: "Almost everyone has that marvelous feeling of spring at some time. One man felt it so strongly he put his feelings down on paper. Listen for words that let you know it's spring.")

Plan: (Ask them if they see any difference between spring and "Just-spring." Discuss what feeling they get from "mud-luscious" and "puddle-wonderful" and what actions they see that would communicate a "mud-luscious" world.

Discuss the little lame balloonman--what he is doing, what his effect is on the children.

Act: (Try to create the spirit of the poem in action. Some can be playing in the mud, some playing marbles, etc. One can be the balloonman.)

Evaluate: (These are possible questions. Their appropriateness depends upon how the scene was played.)

When did you feel you captured the feeling of "Just-spring"? Could anything be added to the playing that would make that feeling come across even stronger? Were the children happy to see the balloonman? What might they do that would let us know they were happy? What might they do with the balloons that would express joy?

(Replay the scene.)

COMPOSITION ASSIGNMENT:

1. Read Christopher Morley's "Smells" or have the children read the poem to themselves. Though this is not a spring poem it should certainly stimulate thought about smells. Write a poem or an essay telling how you feel about certain smells--or what your favorite smells are.

CHARACTER AND PLOT DRILL

OBJECTIVE: To develop and act a scene with change of mood in it.

IMAGINATION WARM-UP:

Concept: Movement can stimulate imagination.

Procedure: Wiggle your toes and your feet joyfully. What might your feet be doing that would cause them to move joyfully? (Playing in mud or sand, dancing, running, wading, etc.) Do the one thing your feet like to do. (If necessary for space, divide the group in half.) Now, move your feet as if they were grouchy. What might you be doing that would cause your feet to be grouchy? (Walking too far, wearing shoes that are too tight, stepping on a splinter, etc.) Do it.

When you were working with the idea of grouchy feet, did anything happen to the rest of your body? How did you feel inside? (Usually, the rest of the body will move in a corresponding way to the feet, and the feeling being worked with will be present.) Interesting, isn't it, how one part of the body can affect the rest of your body so much.

CHARACTER AND PLOT:

Concept: A character's mood can change within the play or scene. The mood of a play can change as the play develops.

Procedure: (Divide the class into groups of three or four. Make two sets of cards, or guide the class to compose a list of words which will then go on the cards. Each card in Set I has a happy mood on it, such as joyous, delighted, gay, cheerful, glad, lucky, contented, jolly, exhilarated, playful, etc. The cards in Set II include such words as sad, angry, anxious, quarrelsome, grumbly, frustrated, disappointed, glum, sour, grouchy, etc.)

Each group picks a card from each set. They are to develop a scene in which the mood changes from either the happy mood to the unhappy or from the unhappy mood to the happy.

The change of mood can come from an outside force such as a phone call, a letter, an item in the newspaper, a person coming in, or from one or more of the people within the group, such as an announcement being made, a quarrel, an accident, etc.

They must decide who they are, where they are and what they are doing, as well as what happens to change the mood.

Evaluation questions should relate to how the change of mood was made apparent. What did they do that let us know they were no longer happy, or unhappy, etc?

You will notice that these change-of-mood exercises really encompass conflict. The difference is that we are emphasizing the change within the character rather than creating the conflict itself.)

PLOT: STYLE

OBJECTIVE:

To develop one plot and play it with two different styles.

MOVEMENT EXERCISE:

Concept: Movement is exaggerated in slapstick humor.

Procedure: How many of you have watched The Three Stooges cartoons? (Other cartoons of slapstick nature may be substituted for discussion.) Show me how one of the stooges might fall down and what his reaction would be afterward. In pairs, one of you make it seem as if you are bonking the other one on the head. Do it as the stooges would.

(Bring out the idea of exaggeration and playing it "bigger than life." Play again, stressing exaggeration.)

What did you do as the Three Stooges, that you would not do if you were falling down in real life or in a serious play? Show how you might really fall down and what you would do if you really hurt yourself.

(If they tend to exaggerate this time, discuss the fact that in a serious play they must do it so realistically that the audience really thinks they are hurt and they immediately feel sorry for them. Have one or two try it in front of the class. Discuss the truthfulness of the action.)

PLOT DEVELOPMENT:

Concept: A play is done in a certain style.

Procedure: 1. Introduce: We have just experienced two different styles of doing the same action. One is exaggerated and this is what makes a comedy situation--particularly slapstick comedy. The other is done realistically and this style is used for serious plays.

2. Plan: Let's take a scene and see if we can play it in these two different styles.

The situation is this: It is a lovely day. Three of you are out fishing from a rowboat in the middle of a lake. After a while you notice a leak in the boat and the boat is beginning to sink. One of you cannot swim. You will have to decide what to do.

3. Act: First let's play it realistically.

(All can try it out at once. Or, volunteers can perform, with discussion following about why it seemed real. And what they could have done to make it seem even more real. You may need to discuss how a non-swimmer would really feel. Have they seen any articles in the paper about a similar situation? Replay, striving for realism.)

Now, let's make a slapstick comedy out of the same situation. (Same procedure as with realistic playing. They might want to include sound effects.)

4. Evaluate: Why did you laugh in the slapstick scene?

ADDITIONAL ACTIVITIES:

1. Ask class to watch a slapstick cartoon on television with an eye to playing one of the scenes in class.
2. Ask them to pantomime a simple action, like brushing their teeth, very realistically. Then have someone else do the same action, exaggerating it.

COMPOSITION ACTIVITIES:

1. Dramatize "The Three Little Pigs" or "Goldilocks and the Three Bears" in slapstick style. What actions can you exaggerate? What problems do the exaggerated actions create? Listen to a child's record of the story or a reading of the story by someone in your class. Compare the two styles.
2. Working in groups of four or five, plan television commercials for common household products. Each group chooses one product and presents two commercials for it--one serious and one slapstick. Think of strong selling points for your product. How can you present them in an appealing way? Consider what might go wrong in demonstrating the use of your chosen product. Exaggerate the situation for a rollicking slapstick commercial.

SCRIPT LESSON IV

(Use either "The Cat That Walked By Himself"
or "The Story of Keesh.")

PERSEPHONE MYTH
(Tape Number 4)

(This will be a taped lesson dealing with the Greek myth of the origin of the seasons--the Persephone myth. The students will be guided to create the underworld of Hades and to show change of mood as reflected in the change from the joy of spring to the sombreness of winter. If the children have had no previous exposure to myths, there should be a discussion, prior to the tape, about what myths are and how they came about.)

PERSEPHONE
(FOLLOW-UP LESSON FROM TAPE)

OBJECTIVE:

To give stage life to some of the scenes in the story.

MOVEMENT AND CHARACTER WARM-UP:

Concept: A character's mood can change within a play.

Procedure: (Plan a piece of music with a graceful, swinging beat.)
It is spring. Take a deep breath--fill your lungs with air. Exhale. Take another deep breath and as you do, stretch your arms up and out as if reaching for the sun. Exhale and let your arms down slowly. Close your eyes, raise your face to the sun. Bask in its warmth. Open your eyes. Let yourself feel joyous and full of life. Move around the room to the music in a way that suits this mood. Freeze. Stay in your positions. (Music turned off.)

You are Demeter. All of a sudden, you hear that the thing you love best in the whole world has been taken away. You must get your daughter back, but how? As you walk, you are empty of the joy you felt earlier. Your heart is crying. As you walk you slowly wither up into an old, old person, struggling to move. (Slow, soft cymbal beat may be helpful here.)

PLOT:

Concepts: Conflict can come from another person, from the environment, from within one's self.

To give stage life to a story, attention must be given to details of action.

PROCEDURE:

(You may play any scenes in any order you want to. The following plan is only one suggestion.)

1. Plan: (This is the scene of the maidens and Persephone happily picking flowers. The earth opens so that Persephone falls down to Hades. The earth closes again. The following questions may help in the planning. Add others you feel would be appropriate.)

What sort of mood are the maidens in when the scene opens? What are they doing? What else might they be doing while they are gathering the flowers? (Trying to catch butterflies, sucking nectar from a flower, singing, making garlands, etc.) What might they be saying to one another?

How do you suppose Persephone happened to stray from the others? What was there about the flower that caused her to pick it?

What happened when she picked the flower? Does anyone see a way we might create the idea of the earth opening up and later closing? (Children could form two lines that separate and, later, close again. They could also use sound effects. Use whatever idea they may come up with.)

How did Persephone feel when she fell? What did she do? What did she do when Hades bound and tied her? Did she speak? What did he say? He arrived in a golden chariot with coal black horses. How could we create this effect?

After the earth closed, the maidens missed Persephone. What did they do? What did they see?

2. Act: (As many people can play as you have space for. Or, you may prefer to have half of the class be the audience to see how well the players capture the feeling of the story. Naturally, the girls will play the maidens. One person can be the fatal flower, or a prop can be used. Boys can create the earth opening and Hades with his chariot. Music is not necessary, but if you feel it would be helpful to the mood of the scene, use it. A selection from the Nutcracker Suite would be appropriate. Naturally, the music would have to be faded out when the flower is picked and other appropriate sound effects added.)
3. Evaluate: What parts really seemed to make the story come to life? Are there any places that could be improved? How? (They may want to replay the scene with improvements.)
4. Plan (Act and Evaluate): (Plan and act other scenes, such as Demeter being told where her daughter is or Hermes journeying through the underworld to bring Persephone back. The most important point in planning is for each character to know what his action is and what his objective is, whether the part being played is a major one like Hades or a minor one like one of the underground rivers.

ADDITIONAL ACTIVITIES:

- The class may want to work on the story more and put it all together.

MOVEMENT AND CHARACTER DRILL

OBJECTIVES:

To use appropriate effort for the action chosen.

To experience the feeling of power and also the frustration of rebuilding what has been destroyed.

MOVEMENT WARM-UP:

Concept: Movement is made with different kinds of effort.

Procedure: Show me by moving your arm what your definition of power is. Show what power is with both arms, your legs, your head. What sounds would indicate power?

Listen to this sound and tell me what power you hear. (Wrinkle up and rub together a piece of aluminum foil so that it sounds like fire. Make the sound behind your desk or something else so the students can't see what you are doing. After they identify the sound, have them show the power of a fire consuming forest and towns. Start from small flames and grow larger.)

Have you ever wished you had a great deal of power? What would you use your power for?

MOVEMENT EXERCISE:

Concept: (Same as above)

Procedure:

1. Introduce: In the Greek myths, the gods and goddesses had various powers. Sometimes they were used for good and sometimes for evil. (If the students know what some of the powers were, let them describe them. You can tell about any you want to. For instance, Demeter had power over war. Poseidon, or Neptune, was god of the sea. Zeus was the king of the gods. Many of the gods had magic to change people into something else.)
2. Plan: Imagine you are a god or goddess. You have been given one special power which you can use for good or for evil. Decide what that power is. Each person will act out his or her own power. You may become the power, like you did in the fire, or you may be the god using the power. If you would like to make sounds, do so.

3. Act: Each of you find your own place in space. At the signal, begin. (Allow a couple of minutes to play.) Freeze. At the signal, do the exact opposite of what you were doing. Put back together whatever you destroyed or take apart whatever you built, piece by piece. (Use a drum, cymbal, or tambourine for the signal. Reverse the roles several more times, each time with a shorter playing interval so they change very quickly.)
4. Evaluate: How did you feel when you had to put things back together after they were destroyed? Did you find yourself moving differently when playing the two roles? How?

COMPOSITION ASSIGNMENT:

Finish this story--"If I were Zeus (or some other god)...." Tell what you'd do. Describe how you would bring this about. Would you use your power for good or evil?

CONFLICT DRILL

OBJECTIVE:

To create a scene with two opposing forces meeting.

SENSORY AWARENESS WARM-UP:

Concepts: Sense perception is heightened by conscious focus on the senses.

The senses stimulate the imagination.

Procedure: Listen. Hear a baby bird chirping with all its might. Look up to see if you can spot the nest. You do see the nest but there don't seem to be any birds there. You look down and see a cat creeping slowly up on something. Suddenly you know what it is he's after. The baby bird must have fallen from the nest. As quickly as you can, scare the cat away and go to the bird. Look at it. It is too young to fly. If it is left there it will die. Gently pick it up. Feel its warm little body and the fast beating of its tiny heart. It must be hungry. Decide what you can do to help it. Go ahead and do it, being very gentle with the bird. When you have done what you decided to, quietly return to your places.

Was this a situation of power? In what ways? Often when we think of power, we think in terms of big, strong, physical force. But sometimes power is gentle and quiet and thoughtful.

PLOT:

Concept: Conflict occurs when two forces oppose each other.

Procedure: With a partner, choose two opposing powers or forces. Decide how you will begin the scene, how the conflict occurs, and how you will resolve the conflict. One of the powers must be the winner. You may use sounds or speech if it is appropriate for the scene.

(Allow a couple of minutes for planning. Then all couples play simultaneously.)

Now play the scene again, only change the ending so that the opposite power wins.

Evaluate: Which ending did you prefer? Why?

CONFLICT AND SUSPENSE DRILL

OBJECTIVE:

To create a scene around a given circumstance.

MOVEMENT WARM-UP:

Concept: Movement occurs in space.

Procedure: Find your own place in space. I wonder what you would do if suddenly you woke up and found yourself in a cold, dark dungeon. Close your eyes as if you were asleep. (Play a piece of electronic music, or another disjointed, spooky kind of music. "Poem Electronique" or "Integrales" by Edgar Varese would be appropriate. Sidecoach while they play.)

Even before you open your eyes you begin to feel that you are in a strange place. Feel the dampness--maybe you can hear a dripping sound. Smell the dampness. Feel the cold, hard floor under you. Open your eyes. It is very dark. Sit up and try to see through the darkness. Smell the mildew and mold. Feel the walls. They are rough and uneven. Try to get a feeling of the shape and size of the dungeon. Run into a spider web. You must find a way out of here. You must escape. Try to find a way. (Let them work to the music for a while. Some will escape, some will still be working on it when you call curtain.)

IMAGINATION AND PLOT:

Concept: Conflict can come from another person, from the environment, or from within one's self.
Suspense heightens interest.

Procedure: (Divide the class into groups of three or four.)

The title of your scenes will be "The Escape." The title doesn't say where you will be escaping from or why. You could be escaping from a stuck elevator or from a kidnapper, or whatever you like. You are to decide who you are, where you are, why you need to escape and how you will do it.

(Allow them a couple of minutes to plan their scenes. The same electronic music may add to the mood.)

All may play simultaneously and then volunteers may play for the rest of the class.)

Evaluate: Did you have a sense of where they were by what they did? Did you feel they really had a strong desire to escape? Was there any suspense involved in some of the scenes? Which ones? Did the characters work together well?

COMPOSITION ASSIGNMENT:

Write a story titled "The Escape". See how imaginative you can be. Could you escape from hard work, boredom, a vicious monster, a storm? Are you going to be by yourself or will you have accomplices?

SCRIPT LESSON V

(Use either "The Cat That Walked By Himself"
or "The Story of Keesh.")

SUMMARY

OBJECTIVES:

1. To synthesize knowledge about drama by means of a discussion.
2. To apply knowledge of plot and character development by creating a scene with strong conflict, mood, and character.

POSSIBLE DISCUSSION QUESTIONS:

After a year of experiences in creative drama, if someone were to ask you, "What is drama?", what would you answer? Suppose there are two characters: one a little girl, the other an old man. They walk toward each other and pass by without saying anything. Is that drama? Why or why not? (Listen to answers but do not indicate whether you agree or disagree.) Suppose these same characters walk toward each other, say "Hello. How are you?" and continue walking. Is that drama? Why or why not? Suppose they walk toward each other and the little girl kicks the old man. Is that drama? Why? What is the difference between the first two times and the last time?

Is there a difference between drama and real life? What is it?

If someone were to come into our classroom during one of our warm-up exercises and ask what in the world that had to do with drama, what would you say?

Here is a tool case that a carpenter might carry. In it, he has the tools he needs for his work. Would it be possible for an actor to have a tool case like the carpenter does? Why not, or, what would he put in it? (The actor's tool case is himself. What tools does he have in this "case?")

GENERAL PROCEDURE:

The exercises for this last lesson will vary from class to class. You may wish to use an exercise which the children found especially enjoyable in an earlier lesson. Or, they may wish to work with another myth or a story they like particularly well. The following plan is one suggested procedure, but you will want to work out your own ideas to fit the special needs of your class.

Whatever the main body of the lesson is, a warm-up could be suggested by, and even led by, interested students.

PLOT AND CHARACTER:

Concepts: Conflict can come from another person, from the environment, or from within one's self.

A character's mood can change with the play or scene.

Procedure: (Divide into groups of three or four. Give the class a sentence around which to plan a scene. The sentence might be "It was supposed to have been such a nice surprise.")

Or, you could give each group a different sentence to create from. Other sentences might be:

We heard footsteps, but no one was there.

We discovered a door at the other end of the closet.

Has the mailman come?

What a peculiar stone: one side is hot, the other side cold.

The key fits.

While they are planning their scenes, you can walk around and sidecoach where necessary: Be sure you know the purpose of each character and what his attitude is. Do you have a clear conflict? How does it end?

Each group will act his scene for the rest of the class.

Most evaluation should be reserved until all scenes have been played. Then, you may ask such questions as "What kind of conflicts did we see?" "Did the conflicts come mostly from other people, or from the environment, or from within the characters?" "Did any of the characters' moods change during the scenes?" "How?" Or, ask other questions pertinent to the class you are working with.

The scenes will probably take two days.)

ED 075852

Drama Curriculum

DRAMA VI

Teacher's Guide

Developed under contract with the
United States Office of Education
Department of Health, Education, and Welfare

by

The Oregon Elementary English Project
University of Oregon
Eugene, Oregon
1971

CS 200510

Drama VI

TABLE OF CONTENTS

Note: Teachers will need to assemble materials listed.
Suggested selections for music listed are on a
separate sheet following the Table of Contents.

	<u>Page number</u>
Lesson 1: Introduction to Drama	1
Lesson 2: Orientation I	3
Lesson 3: Orientation II	5
Lesson 4: Orientation III	7
Lesson 5: Orientation IV	9
Lesson 6: Orientation V (tape: Rhythm and Sound) Materials: Tape recorder	11
Lesson 7: Orientation VI	12
Lesson 8: Orientation VII	14
Lesson 9: Halloween Materials: Music	16
Lesson 10: Character I	19
Lesson 11: Movement and Speech I	21
Lesson 12: Plot: Structure (tape) Materials: Tape recorder	23
Lesson 13: Speech II	24
Lesson 14: Plot: Place Materials: Music	26
Lesson 15: Character II and Theatre Form: Sound Effects (tape) Materials: Tape recorder Blank tape	28
Lesson 16: Character Drill	29

	<u>Page number</u>
Lesson 17: Holiday	31
Lesson 18: Post-Holiday Materials: Tape recorder Blank tape	33
Lesson 19: Theatre Form: Scenery and Plot: Place Drill	35
Lesson 20: Script Lesson I Materials: Scripts of "The Magic Drum"	37
Lesson 21: Crowd Scene	38
Lesson 22: and 23: Theatre Form: Lights Movement and Imagination Materials: Music--optional Colored paper or fabric Spotlights or slide projector Colored gelatins Book: <u>Hailstones and Halibut Bones</u> , by Mary O'Neill	41
Lesson 24: Script Lesson II Materials: Scripts of "The Squire's Bride"	45
Lesson 25: Plot: Time Materials: Music	46
Lesson 26: Speech III Materials: Music	48
Lesson 27: Theatre Form: Costumes Materials: Costume and prop box	51
Lesson 28: Imagination Drill I	53
Lesson 29: Script Lesson III Materials: Scripts of "The Fool of the World and the Flying Ship"	55
Lesson 30: Imagination Drill II Materials: 3" x 5" cards	56

	<u>Page number</u>
Lesson 31: Character III and Theatre Form: Scenery	58
Lesson 32: Imagination and Plot Drill	61
Lesson 33: Imagination and Theatre Form: Properties Materials: Costume and prop box	63
Lesson 34: Script Lesson IV Materials: Scripts of "The Cat That Walked by Himself"	65
Lesson 35: Imagination and Concentration Drill Materials: 3" x 5" cards (from Lesson 30)	66
Lesson 36: Theatre Form: Make-up Materials: Make-up and pictures	68
Lesson 37 and 38: Plot: Scene Division (tape) Materials: Tape recorder Costume and prop box Make-up--optional	70
Lesson 39: Script Lesson V Materials: Scripts of "The Story of Keesh"	75
Lessons 40 and 41: Summary Materials: Costume and prop box	76

SUGGESTED MUSIC SELECTIONS

- Lesson 9: Dance Macabre, Opus 40, by Saint-Saens
- Lesson 14: Afternoon of a Faun by Debussy or
Daphnis and Chloe by Ravel or
other reflective music
- Lesson 25: Lively popular music
- Lesson 26: Contrasting types of music can be found on
Leroy Anderson Conducts Leroy Anderson or
other Leroy Anderson albums.

INTRODUCTION TO DRAMA

OBJECTIVES:

1. To introduce creative drama through discussion and action.
2. To convey the concept that each person's contribution to creative drama is unique.

INTRODUCTORY DISCUSSION: Today we are going to do something no one else in the world has done before. We are going to create drama. Why do you suppose I said, "No one else has ever done this before"?

(Establish the idea that this particular class is different from any other in the school because each one of them is present, each with ideas that are totally and uniquely his own. Thus, whatever they create, either as individuals or as a class, will be unique.)

What main ingredients do we need to create drama?

(1. People or actors. 2. Play, or plot, or idea. 3. Audience. Point out that each of these components concerns them. They are the actors, they determine the idea used, they comprise the audience.)

The actor has one tool to work with. What is it?
(The actor's tool is himself--his body, his mind, and his voice.)

All the exercises we do in drama have one purpose: to tune up the actor's instrument, the way he moves and the way he talks. The actor's instrument needs tuning much as the musician's instrument needs tuning before it is played.

All living creatures move. You were moving when you came into the classroom this morning.

What part of you is moving right now?

Because movement is basic to drama, we will spend part of each drama lesson moving in different ways. Let's begin by removing our shoes.

MOVEMENT EXERCISE:

- Concepts:
1. Awareness of the body facilitates movement.
 2. Movement can stimulate the imagination.

- *Procedure:
1. Begin moving only your fingers, then add other body parts, one at a time, until all the parts of your body are working at once--wrists, elbows, shoulders, necks, heads, faces, spines, hips, thighs, calves, ankles, toes. Freeze.

*We are indebted to Brian Way for the suggestion that lies behind this exercise. (Development through Drama, London: Longman Group Ltd., 1967, pp. 72-75.)

2. At my signal, start all parts of your body moving at once.
3. At my signal, freeze into the ugliest shape you can think of. Freeze. Think of what sort of creature or being you might be. Slowly come to life, moving like this ugly creature. Suddenly you see something this creature likes to eat best of all. It looks delicious. Get it if you can, take a big bite. Stop.

SENSORY PANTOMIME:

Concept: Sense perception is heightened by conscious focus on each of the senses.

- Procedure:
1. What did your ugly creatures find to eat?
 2. What would you have to do to let people know you were eating an apple rather than a drumstick?
(Have class try this out while discussing. Bring out ideas of texture, weight, size, temperature, taste. Take time to remember and recapture the taste.)
 3. (Divide them into groups. Give each group one minute to decide on something to eat. Each member of one group pantomimes eating his food at the same time. The rest of the class is the audience and is to determine what the food is by the way each one eats it.)

(Evaluate after each group: What did the actors do that let you know what the food was? Who really tasted the food in his mouth?)

COMPOSITION ASSIGNMENT:

1. You have been showing us how you eat various kinds of foods. Choose one food and write a description telling how you looked when you ate it. Imagine watching yourself in a mirror. How did your facial features change? What else did you do? Try to choose words that tell exactly how you looked; a thesaurus and a dictionary may help you.

ORIENTATION I

OBJECTIVE: To experience sensory recall.

To focus attention on the sense of touch.

MOVEMENT WARM-UP:

Concept: Awareness of the body facilitates movement.

*Procedure: (When giving these suggestions, allow time between each one for the children to follow the suggestion. They should remove their shoes.)

Gently move your toes. Notice the way they feel as they touch each other and touch your socks. Feel your feet on the floor--notice the difference between the way your socks feel to your feet and the way the floor feels to your feet. Feel your legs in your stockings and trousers. Feel the belt around your waist, the shirt or blouse on your body, your arms in your sleeves, your watch touching your wrist, the ring on your finger, the collar on your neck, the hair on your head, glasses on your face.

Now feel the air all around your body. Use your arms and hands to scoop as much air as you can in toward your body--scoop the air above you, in front of you, below you, in back of you. Fill your lungs with air as you scoop it in. As your lungs are full stretch your body up as high as you can and feel as if you are floating on air. Slowly exhale and sink down to your heels.

SENSORY AWARENESS:

Concept: Sense perception is heightened by conscious focus on the senses.

Procedure: Close your eyes and touch the top of your desk. Let your hands notice everything they can about the surface. Notice any identifying marks or scratches that would let you know that this is the desk you work at.

Now touch something you are wearing. Notice the many ways it is different from the surface of the desk.

*This exercise is suggested in Viola Spolin's Improvisation for the Theatre (Evanston, Ill.: Northwestern University Press, 1963), p. 56.

Open your eyes. Work with the person sitting next to you. (Or you may pair them in any way you wish. If they are in the hate girls or hate boys stage, have boys pair with boys. Later on in the work they will lose this self-consciousness with the opposite sex.) One of you close your eyes. The other one will guide your hand to touch something. It can be anything from a pocket, or purse, or desk, or wherever he likes. When you touch it, keep your eyes closed and tell your partner all you can about how it feels to you. Even if you know what the object is right away, describe it in detail to your partner. (Reverse roles.)

SENSORY AWARENESS AND CONCENTRATION:

Concepts: Sense perception is heightened by conscious focus on the senses.

Procedure: What is your favorite thing to walk on when you are bare-foot? (Choose one of the suggestions given, for example grass or sand or mud.) Get up and see if your feet can remember how it feels. (After a moment of walking or stepping in place, ask them to describe how it feels on their feet.)

Let's walk on something else. (Use the same procedure with other suggestions they may have, such as snow, hot pavement, pebbles, rocks over a stream, water, etc.)

(Evaluate by asking what they walked on that seems most real to them. The answers will vary. Ask why that particular thing was most real. One reason is that they have strong association and recall of a specific experience. A second reason is that more details were recalled and recreated in the idea that seemed most real. The more details one senses, the clearer the recall and the clearer the pantomime.)

COMPOSITION ASSIGNMENT:

1. Think of how you would walk on a rough, rocky beach and on a soft, sandy beach. Compare the two situations. What differences would there be? How would you step? How fast would you move? What facial expression would you have? Would you utter sounds of contentment? distress? Choose one place and write a description of how you would act and feel as you walk along.

ORIENTATION II

OBJECTIVES:

1. To focus concentration on controlled movement.
2. To respond physically and mentally to a simple sensory situation.

CONCENTRATION WARM-UP:

Concept: The concentration of attention should be focused on a specific goal.

Procedure: (Divide into pairs. One person is a mirror image, one is the person looking into the mirror. The mirror reflects exactly what the person does. Suggest that the person moving do everything in slow motion, so that the mirror image can reflect the movements as precisely as possible and as simultaneously as possible. Movement should not be limited to arms and hands. Suggest that they move from the waist or that they move their legs. Reverse the roles.)

MOVEMENT:

Concept: Movements are made with different kinds of effort.

Procedure: Move your body in a gentle, swaying, swinging rhythm. Start with just your arms if you wish and then add to it. Now each one think of a word that might fit the rhythm. Whisper the word and fit it to the rhythm. Keep whispering it. Now say it out loud--louder and louder.

Now move in a jerky rhythm. Think of a word that fits. Whisper it in rhythm. Now out loud--louder and louder.

Now move in a jerky rhythm. Think of a word that fits. Whisper it in rhythm. Now out loud--louder and louder.

Now switch back and forth. Start with the gentle swaying rhythm. When I play the cymbal switch to the jerky rhythm. At the next sound of the cymbal switch back and so on.

IMAGINATION:

Concept: The word "if" stimulates the imagination.

- Procedure:
1. Introduce: Imagine that you have a piece of your favorite chewy candy in your pocket or purse. You start chewing it and all of a sudden it sticks so badly you cannot move your jaw. Naturally you are not supposed to eat in class. What if the teacher asked you a question? What would you do? (Do not discuss.)
 2. Plan: Let's try it. Of course you will have to be very sneaky to unwrap it and get it into your mouth without the teacher noticing. (You can play the role of the teacher but it would be better if one of the children takes that role. Be sure the child has an idea for the lesson and discussion.)
 3. Act: (The point of concentration should be on the candy keeping their jaws from moving. You may need to side coach to help them keep this point of concentration. "Feel the candy in your mouth. Try to loosen it. How concerned are you? What if the candy doesn't melt and you can never talk again? What if the teacher sends you to the principal? What can you do so the teacher won't know what has happened?")
 4. Evaluation: What interesting action or ways of handling the situation did you see?

ADDITIONAL ACTIVITY:

The candy exercise could be repeated with this variation. Only one or two children have the candy. The children around them are aware of what has happened when they don't reply to the teacher's questions. They try in various ways to help them out of the situation.

ORIENTATION III

OBJECTIVES:

1. To communicate with other members of the class.
2. To focus attention on the sense of sight.
3. To move in two contrasting rhythms.

SENSORY AWARENESS WARM-UP:

Concept: Sense perception is heightened by conscious focus on the senses.

Procedure: (This exercise can be done in the classroom but it would be especially beneficial if used on the first day that the drama class uses the gymnasium, multi-purpose room, or other room with more open space. Keep the pace of the lesson very fast when they begin walking.)

1. Close your eyes and try to remember everything you saw in this room today. Recall shapes, colors, sizes. (Give them about 30 seconds or a minute.) Now open your eyes and look around to see what you didn't remember.
2. Walk quickly about the room and discover some things you didn't know about this room before.
3. Now take the person nearest you and show him one of the things you discovered. Walk quickly and discover new things together all over the room.
4. When I play the cymbal find a new partner and show him something. Do it as if it is the most wonderful discovery in the world. Each time I play the cymbal, get a different partner as quickly as possible. Try to show him your discovery before I play the cymbal again. (Give very short interludes with each partner--from five to ten seconds. This exercise should leave the children quite exhilarated if the pace is rapid enough. They should also feel a spirit of camaraderie.)

RELAXATION:

Concept: Good movement comes from relaxation.

Procedure: Find your own place in space and sink down as if you were a piece of spaghetti on a plate. You are so limp that every part of you seems to sink right onto the plate with no spaces underneath you.

If I lift your arm or leg it will be completely limp as if you have no muscles at all. (Go around and lift a hand or fingers or arm or leg to test for relaxation.)

MOVEMENT:

Concepts: Movements are made with different kinds of effort.

Procedure: 1. Last time we moved in a couple of different kinds of rhythms. Let's see if you can get those rhythms back. First, the gentle, swaying rhythm. Choose a different word this time if you like. (Proceed as described in the movement exercise from Lesson 3).

2. Now let's see how good your concentration is. Find a partner. One of you will start in the jerky rhythm, the other will start in the smooth swaying rhythm. Proceed just as before with the words. Try to keep looking at your partner's face but don't pick up his rhythm. When I play the cymbal, switch rhythms. Each time I play the cymbal switch rhythms. (Side coach: concentrate on your own rhythm. Try to get your partner to pick up your rhythm but don't pick up his.)

Evaluate: Did you have any difficulty in this exercise? Why? (They will probably note the difficulty in maintaining their individual rhythms and that the smooth rhythm was done much faster at the end of the exercise.)

ORIENTATION IV

OBJECTIVE:

To recognize that all actions have reasons behind them and every character has an objective.

MOVEMENT AND IMAGINATION WARM-UP:

Concept: Movement can stimulate the imagination.

Procedure: Stretch up as high as you can. Reach so high that your rib cage pulls up and away from your waist. Think of a reason you might be reaching so high. Maybe you are trying to get something. If so, get it and bring it down. Handle it, feel it, do what you want to with it. Put it back.

Bend from the waist and bounce down close to the floor. Think of a reason for this action. Follow through with the action after you have determined the reason.

CHARACTER:

Concept: A character has an objective.

- Procedure: 1. Introduce: In stories and plays the characters always have a reason for what they do. Is this true in real life? (Discuss, asking such questions as "Why did you eat breakfast this morning?" "What is the reason you are sitting here now?" "Why did you answer my question just now?" etc.) If we were writing a story and the action is "The girls went to the store," what might their objective be? (They will probably respond "To buy groceries," or something similar. Accept such an answer by saying that it is a very good objective and a valid one. In stories and plays, however, people want to be interested in what they are reading or watching. Ask them to think of an objective for the same action that would be interesting. For example, "The girls went to the store to return the things they had stolen." Then ask them to think of an interesting objective for, "He stepped into the elevator.")
2. Plan: (Divide into groups of three. Give each group a basic action. They are to determine the objective and plan a scene around it. For instance, in the earlier example "The girls went to the store." is the given action. Their objective, "To return the things they had stolen." The scene might be two girls walking slowly to the store, dread-what they had to do. The third person could be the store-

keeper. He must have an objective too. The scene will evolve around the confrontation between the girls and the storekeeper.

You may want to give two groups the same basic action, but don't let them know they are the same. The scenes will probably be very different because of the objectives they use. This could lead to an interesting discussion of the effect of objectives on action.

Possible basic actions might include the following:

1. The woman closed the door quickly.
2. The boys tiptoed down the hall.
3. They ran as fast as they could.
4. They stood looking up at the sky.
5. She opened the package.
6. He slowly counted his money.
7. They jumped up and down.

Remind them that each character in the scene must have an objective.)

3. Act: (Each group should try out their scene at the same time. Then each group can play their scene before the rest of the class.* The audience should look for the objectives of the characters.)
4. Evaluate: (Discuss the objectives after each scene.)

ADDITIONAL ACTIVITIES:

1. For more work on character objectives, refer to Lesson 4 of the fifth grade drama curriculum. The exercise described there is similar but simpler in that a plot is not built around the objectives.
2. Refer to a literature selection the children are currently reading. Ask them to determine the objectives of various characters.

*If a group does not want to show their scene to the rest of the class, that is fine. The students should not think that every time they create a scene, they will act it out for the class.

ORIENTATION V
Tape 1 -- Rhythm and Sound

This lesson can either be used alone or in conjunction with the literature unit on Metrics and Scansion.

OBJECTIVES:

1. To become aware of various rhythms encountered in everyday life.
2. To create a variety of rhythms.
3. To act a scene based on three different rhythms.

Be prepared to stop the tape recorder at various times in order to allow additional time for playing or planning, as it seems necessary. For example, when the class is experimenting with different sounds, they may need more time. Also, at one point the teacher is asked to choose different animal rhythms she saw and have them replayed for the class. On the tape, a pause is given, but not the time actually needed for the activity.

ORIENTATION VI

OBJECTIVES:

1. To play a scene in which objectives produce conflict.
2. To practice speaking spontaneously in a given situation.

SPEECH WARM-UP:

- Concept: Content is expressed in tone and pitch as well as words.
- Procedure: Everybody walk around the room quietly. Just walk. Now say the word "Hello" to people as you pass them. But each time you say it, try to say it in a different way. Use no other words--only "Hello."

CHARACTER AND SPEECH:

- Concepts: Different objectives sometimes produce conflict.
- Natural flow of speech stems from involvement in the situation.
- Procedure:
1. Introduce: Are you satisfied with the allowance you receive or would you like to have more? Think to yourself for a minute about just why you really feel you should have a larger allowance. (Divide the group in pairs. After you describe the situation they should begin playing right away. No planning time.) One of you is the son or daughter whose objective is to get a bigger allowance. The other one is the mother or father whose objective is to give you the same amount you received last year. Remember who you are at all times--try not to break character. Concentrate on your objective.
 2. Act: (All act at the same time. After they have played for a minute or two side coach that they have 30 seconds to end the scene.)
 - *3. Evaluate: Did you achieve your objective? What happens when two people have different objectives about the same thing? Who wins? (Explore this last question a bit.)

*At some point during these early lessons, you may want to discuss the importance of teamwork in drama. Drama is really a game. What happens in baseball if the outfielder is watching some dogs playing instead of keeping his eyes on the ball? The game really falls apart. In drama, the "ball" is what the other character says and does. You catch the "ball" by responding and acting the way your character would. Unless you listen and play your part, the scene falls apart.

4. Plan: This time get into groups of three. Two of you are shoppers in a store. You both want the same thing, but there is only one available. The third person is the salesperson trying to please both of you.

First decide who will be the shoppers. Then decide what item it is that you both want.

5. Act: (As before, all act at the same time. They should need no planning time at all except a moment to decide what the item of dispute is and who will play the salesperson. The scene should evolve spontaneously. Again, you will probably need to tell them at the appropriate time that they have 30 seconds to end the scene.)
6. Evaluate: (They will be eager to tell how the conflict developed and how they resolved the scene.)

ADDITIONAL ACTIVITIES:

Each group could plan a scene in which they decide the characters, objectives, and ensuing conflict. Characters do not have to be human. For example, two dogs after the same bone, a cat and a mouse both wanting something to eat.

COMPOSITION ASSIGNMENTS:

1. Write all the reasons you can think of why, from your point of view, you should go to camp, have an allowance, or take music lessons. Then write from an opposite point of view.
2. Debate an issue such as "The gymnasium should be open to children before and after school." Be prepared to debate either side. What are the advantages? What are the drawbacks? Can you find anyone in authority who supports the point of view you assume?

ORIENTATION VII

OBJECTIVE

To develop and play a plot with a clear beginning, middle, and end.

IMAGINATION WARM-UP:

Concept: The senses can stimulate the imagination.

Procedure: Close your eyes and listen. (Open and close the door so it will be obvious what you are doing.) What did you hear? Now listen again very closely and keep your eyes closed until I tell you to open them. (Open and close the door quietly, but with some sound, as a person might who is sneaking in. Then tiptoe across the floor. Ask the class to open their eyes.) What did you hear? What was different about the door opening this time?

This time you will hear the same sounds and as you listen, picture who might be coming in, what room or building the door is opening to, and why they are coming in in such a manner. (Repeat the sounds. Discuss their ideas.)

PLOT:

Concept: A play has a beginning, middle, and end.

- Procedure:
1. Introduce: Many of the ideas you have discussed would make a very interesting beginning of a play. What else does a play need beside a beginning?
 2. Plan: (Divide the class into groups of three. They can choose one of the ideas previously discussed to begin their plays. Or, they can think of a new one, still using the sensory stimulus of the door opening quietly and someone tiptoeing in. They are to decide what happens next and plan an ending.)
 3. Act: (Each group plays simultaneously. Obviously they will have to pantomime the door opening.

Then, if there are groups who would like to share their scenes with the rest of the class, let them do so.

This would be an appropriate time to discuss the mechanics of how plays begin. That is, how does the audience know the play is about to begin? Generally the lights go down in the audience area and the curtain is raised. Ask one of the students to work the lights. If one switch controls the

entire room, he can turn them off for a moment and then on when the action begins. He can also call "Curtain" when the audience is quiet and ready and the actors are quiet and in their positions. For the ending it may be best for one of the actors to call curtain at the appropriate moment.)

4. Evaluate: (Keep the evaluation comments all positive, asking children to point out clear beginnings and endings, what happened in the middle, etc. If comments are necessary to help establish better beginnings and endings, wait until each of the volunteer groups has shown its play and discuss the plot concept in general rather than in specifics.)

COMPOSITION ASSIGNMENTS:

1. Have the children write a story in which you provide the beginnings.
For example:

- a. As the roller coaster neared the top...
- b. Just as I reached the house...
- c. The sound of slow, heavy steps came closer and closer...

2. Provide endings and have children produce the beginning and middle.
For example:

- a. Grinning from ear to ear, he threw his book on the table with great gusto and raced out of the room.
- b. Though it took every ounce of courage he had, he looked the principal in the eye and said, "I'm ready."

HALLOWEEN

OBJECTIVE:

To use movement to create a mood of supernatural revelry.

MATERIAL:

*"Dance of Death" poem by Henri Cazalis, Dance Macabre, Opus 40, by Camille Saint-Saens.

CHARACTER:

Concept: Movement helps to reveal certain characteristics.

- **Procedure:
1. Introduce and Present Material: Close your eyes and listen to this music. What do you think is happening at the very beginning? (Play the opening portion of Dance Macabre, from the clock striking and into a bit of the dance.) What did you hear at the beginning? (Accept all answers, but the one pertinent to the music is the clock striking twelve.) What time was it? (If they don't know, play that part again.)

There is something magic about twelve o'clock midnight--especially on Halloween. What is supposed to happen? (Spirits, ghosts, skeletons, etc., come alive.)

This music is called Dance Macabre. The man who composed the music was inspired by a poem called the "Dance of Death." This is the poem:

Click, click, click . . .
 Death is prancing;
 Death, at midnight, goes a-dancing
 Tapping on a tomb with talon thin,
 Click, click, click
 Goes the grisly violin.

Why do you suppose death was prancing and dancing at midnight? Let's listen to the music again. See what pictures come to your mind. What kind of beings will you see and where do they come from? (Play the music and discuss what they saw. Ask such questions as, "How does a skeleton move differently from a ghost?")

2. Plan: Let's try this with just our hands first. Decide what kind of creature you are and where you appear from--a tombstone, a tree, or what. See if you can move your hands the way this being would.

*This material is suggested in Geraldine Brain Siks' book, Children's Literature for Dramatization, New York: Harper & Row, 1964, page 38.

** You may want to divide this lesson and use it on two days.

(Play the music and sidecoach the following.) Are you glad to be free for these few hours? Make your creatures show how they feel about it. Suddenly the cock crows; show what happens. (They go back to original positions.)

Would there be any difference in the way they danced at the beginning and the way they danced a bit later? (They might be stiff at first from being still so long.)

3. Act: Now let's make it easier. It's hard to create a skeleton or ghost with just our hands. This time let's use our whole selves to rise from the tomb or wherever you are. We'll see ghostly faces, hollow skeleton eyes, and bones. Quickly, find a tombstone. (Some of the students could be playing the "grisly violins," sitting on tombstones, watching the revelry.)
4. Evaluate: Violin players, what difference did you see between the way the skeletons danced and the way the ghosts danced? What signs did you see that they were glad to be free?
5. Plan: What might these creatures do if a couple of young children happened to come and spy on them? (They might try to capture them or lure them into their dance, or the creatures might hide. If you want to divide the lesson, this would be a good place to stop for the day, with the promise of making a play from this idea the next time.)

Would the creatures enjoy scaring the children? Remember that these are ghostly creatures; they have no substance, so they cannot touch the children. What could they do?

How would the children feel when they saw the creatures? Why were they there in the first place? What would they do when they saw the creatures? What might happen so they couldn't escape right away?

6. Act: (Choose two to be the children. They can decide where to enter from. Several others or all the class can be the spirits.)
7. Evaluate: What did the children do that made you know how they felt? What else might they do? What did the spirits do that let you know how they felt? What kind of an ending shall we have? (Plan the ending and then act the whole scene out. One problem you may encounter is that of all the spirits converging on the children at once. Ask from an audience viewpoint what would be better and how they might arrange who appears when.)

ADDITIONAL ACTIVITIES:

1. The children might want to bring props to use as symbols of their characters. For example a bone, or a white scarf to wave.
2. They might wish to add other characters to the scene. For example, a policeman on his beat, the parents of the children, witches trying to get the children away from the spirits, etc.

COMPOSITION ASSIGNMENTS:

1. Describe the dance of the skeletons. Did they move about from one place to another? If so, what did they do when they encountered an object? Did they dance singly? Were their movements fast or slow? Did they use all their joints? Did you see anything magical happening to nearby creatures or objects? What kind of music did you hear? Could you hear any other sounds? Write about what you saw and heard.
2. Paint a picture of the scene or make a collage of the skeletons and ghosts.
3. Imagine you are the violin player. You play the same tune every Halloween for the skeletons' dance. What are you thinking about as you play your violin and watch the skeletons dance? Is anything different this year? Tape record your commentary on the dance. Tell what you see and how you feel about it. (As you listen to the playback of your recording you may want to have Dance Macabre playing at the same time.)

CHARACTER I

OBJECTIVE:

To develop a character by letting the quality of movement reveal the character.

MOVEMENT WARM-UP:

Concept: The body can move in diverse ways. It can make open and closed movements.

Procedure: Open and close your hands rhythmically. What other part of your arms can you make open and closed movements with? (Do this kind of movement with as many parts of the body as possible. Work up to the point where the whole body is closed, including the face, and then the whole body is open. Inhale when open, exhale when closed. End with the entire body closed and while they are in that position, proceed to the next exercise.)

IMAGINATION AND CHARACTER:

Concepts: Movement stimulates the imagination.

Quality of movement often reveals character.

- Procedure:
1. Introduce: While you are all closed up think of what kind of person or thing might be closed like that. Why is he closed? What might he be doing? (Listen to a few ideas.)
 2. Act: Move around a bit as the closed character you are thinking of. Try to get the rhythm of the way that character walks. (Side coach as they move about.) What kind of a mood is he in? Why is he in that mood? Say "Hello" to other people you pass as you think this person would. What does he want to do? Do one thing he wants to do right now.
 3. Evaluate: When you were all closed up, how did it make you feel toward other people and the world? Have you personally ever felt this way?
 4. Plan and Act: Stand up again and get yourself in a very closed position, then open way up as you fill your lungs with air. (Repeat a few times, ending with the open position.) Remember your face is open too. I wonder how this sort of person feels about the world and other people. Walk around as this person. As you walk figure out who you are and where you are. Say "Hello" to others you pass as this person would. What would this person want to do? After you have decided, do it.

5. Evaluate: How was this person different from the closed person? Have you ever felt the way the open person does? We all have times when we feel like the closed person and times when we feel like the open person. Some people, however, seem to have basically closed personalities and some have basically open personalities.
6. Plan: Let's examine how these two types might react to the same situation. In pairs, one of you is the closed type person, the other is the open type person. You are both in a 747 waiting to take off. First think of why you are there, where you are going and why. At the signal to begin, start a conversation with each other. Your speech, the way you sit and what you say will reveal your personality.
7. Act: (All act the scene at the same time.)
8. Evaluate: What were some of the things you or your partner did that seemed especially appropriate for the open or closed character?

COMPOSITION ASSIGNMENT:

1. Write a dialogue that might take place between two persons at a summer camp right after their arrival. Choose opposite personalities such as a timid person and a confident one. In your dialogue indicate how the person would say his words. Would a timid person speak boastfully? Would a confident person tell about his experiences? Which one would do more of the talking?

MOVEMENT AND SPEECH I

OBJECTIVE:

To use clear gestures, movements, and speech to aid communication.

MOVEMENT WARM-UP:

Concept: Gestures communicate ideas.

Procedure: There are many things we can say to each other without using words. Let's think of some. (For example, gestures or facial expressions can communicate "Come here," "Go away," "Stand up," "Peace," etc.)

Find a partner. One of you is number one, the other number two. Number one, you are to get your partner to obey a simple instruction, but you may not use words or even shape words with your mouth. Decide what you want him to do. As soon as number two knows what the instruction is, he is to obey it.

(Reverse, with number two giving a simple instruction.)

Change partners. Each of you is to give an instruction to the other, without words, but you are both to do it at the same time.

(In some instances the choice of instructions may result in a clash of wills and a struggle. For instance, if one gestures, "Come here!" and the other "Go away." The class may be interested in discussing why some clashed and some didn't.)

MOVEMENT--PERFORMANCE:

Concept: The attitude of the audience affects the nature of the performance.

Procedure: Find a partner. One of you is to do a very simple action. You can stand on one leg, or scratch your ear, or turn around, etc. Your partner thinks it is the best thing he has ever seen. He cheers and claps. Then without waiting for a signal from me, reverse and the other person does the action, while the partner claps and cheers. Keep going back and forth.

(You will probably have to help with the cheering at first. To begin with, they may feel self-conscious, but that will soon disappear.)

This exercise can be done many times throughout the year. It is especially valuable if you find the children becoming critical in evaluations to the point that they miss the positive elements in a given scene.)

MOVEMENT:

Concept: Clear gestures and movements communicate activities.

Procedure: (Divide the class into groups of four or five. Each person is to think of one simple activity to pantomime. For instance, raking leaves, washing dishes, planting seeds, changing a baby, etc. One person from each group stands about ten paces in front of his group and begins his pantomime. Whenever anyone from his group thinks he knows what activity is being pantomimed he joins the first person and also pantomimes that activity. Proceed until all in the group are participating. Then check ideas--they may be wrong!

Throughout this exercise you can side coach comments relating to clarity of pantomime: How heavy is the object you're handling, how much energy do you need to use, is there an aroma connected with it, etc.)

SPEECH AND MOVEMENT:

Concept: Communication needs clarity of speech and gesture.

Procedure: (Each group chooses a leader. The leader moves away from the group--at least ten or fifteen paces. The leader is to describe a simple movement to the group. He may use speech, movement and gesture. The movement he chooses may use only part of the body, if he wishes. Give the leader a moment to decide on the movement. Tell him he has ten seconds to describe it to his group. Then the group will do the movement.

The groups choose another leader. This leader is to describe an activity--a job, or occupation, or some sort of work. He also has only ten seconds to describe it. Then the group does it. This exercise is more difficult. The others in the group may want a chance to be leaders as well.)

PLOT: STRUCTURE
(Tape Number 2)

OBJECTIVES:

1. To become consciously aware of problem, complications, and solution as a way to structure plot.
2. To act a scene in which the plot structure is supplied.
3. To act a scene in which the problem is given, but the complications and solution are worked out by the students.

The tape opens with a movement exercise. Then a story is told and the students are directed to act it out. The students are then told to get into groups of three to work out the complications and solution to a problem given to them. Their planning and acting are done without the aid of the tape. You will want to go around to the various groups to see how they progress in their planning. They may show the class their scenes, or each group can act simultaneously. Discussion of the complications and solution devised will reinforce the teaching goal.

SPEECH II

OBJECTIVE:

To use tone and pitch to express content.

SPEECH WARM-UP:

Concept: Content is expressed in tone and pitch as well as words.

Procedure: Suppose you were to go to a foreign country where you did not understand the language. How might just the sounds of the voices sound if they were sad? Everybody together describe something sad, maybe a pet dying or something, only do it in a different language--a language you make up, or gibberish.

Now in that same made up language, tell someone who sits near you to come quickly. There is an emergency and you need his help.

What was different about the sound of your voices that time?

SPEECH:

Concept: Same as above.

Procedure: In groups of six or seven, tell a very spooky story, only use gibberish. One person starts the story, then after a couple of sentences, the next person picks it up. The story gets more and more exciting. Finally the last person in the group ends it.

(After they have told their stories, ask them what they noticed about the sounds that were made. How did they know when there was an exciting part of the story being told, how did they know what the ending was like?)

Now, tell a story, only it is the funniest story that was ever heard. (Same procedure.)

SPEECH:

Concept: Same as above.

Procedure: (This exercise can be done in groups.)

The phone rings. You answer it and discover who it is. Let your voice, your actions and words convey how you feel about the person on the other end of the phone. You may use English this time. Don't forget to give the other person time to speak and really imagine what he or she is saying to you.

(Afterward ask the audience how the person answering the phone seems to feel about the caller. Several people may do this exercise. The idea is to think of different attitudes and notice how they are reflected in speech and body movements.)

ADDITIONAL ACTIVITIES:

1. The telephone exercise could include both parties, facing away from each other. Both should convey their attitudes to the other person.
2. If the children do not use variety in pitch and tone in the telephone conversations, have them do the exercise in gibberish and try to convey their attitudes that way.

COMPOSITION ASSIGNMENTS:

1. Find or write some exciting short stories. Select a partner and choose a story to tell two ways. One of you tell the story as it was originally written and the other one tell the same story as though it were an ordinary occurrence. Exchange stories with another group or two. Discuss the difference.
2. Try saying the following sentences to show feelings of excitement, anger, anxiety, boredom, happiness, etc.
 1. Jump in the lake.
 2. Go home.
 3. I want that pen.
3. Write some phrases or sentences that can be said in different ways. Say them to the class and see if they can detect your feelings.

PLOT: PLACE

OBJECTIVE:

To communicate the idea of place to the audience.

SENSE AWARENESS WARM-UP:

Concept: Sense perception is heightened by conscious focus on the senses.

Procedure: (You may wish to play music during this exercise, such as Debussy's Afternoon of a Faun.)

Close your eyes and imagine that you are in the middle of a thick forest. It is very peaceful. There are no real paths in this forest, so most people don't come here. See the moss on the trees, the patches of sunlight filtering through the branches. Smell the forest. See the little animals busy with their work. Hear the sounds. When I tell you to open your eyes, move around in this room as if it were the forest you see in your imagination. Remember there are no paths, so you will have to pick and choose your way. Open your eyes and begin moving through the forest. (Side coach as they play.) As you look about, some movement catches your eye. See if you can find out what it is. You smell something wonderful. Find where it comes from. Is it something you can eat? Discover something unusual about this forest as you walk through it.

(After playing you may want to ask when the forest seemed most real to them and/or what they discovered that was unusual about the forest.)

PLOT:

Concepts: The action of a play evolves in a certain place or places.

It is necessary to establish for the audience where the scene takes place.

*Procedure: 1. Introduce: (Have the children sit down in two large circles-- ten to fifteen in each circle.)

The events in a play always occur in a certain place, whether it be in an ordinary living room or in outer space. It is up to the actor to let the audience know through his actions just where he is. If his actions are appropriate to where

*This exercise may take two days to complete.

he is, the audience will believe in the place and accept what he is doing as truthful.

The center of this circle can be any kind of place you want it to be. It can be a jungle, it can be a snowbank, it can be water, it can be a dungeon--whatever you like. You are to enter the circle and go around in it however you would if it really were the particular place you have in your mind. Think of something you can do that will help communicate where you are. You may have a minute or two to think about it.

2. Act: (One player at a time uses the circle trying to establish where he is.)
3. Evaluate: Where was he? What did he do first that gave you a clue? (If there was good sensory awareness shown, comment on it. For example, "The way he peered around, we understood at once that it was very dark there.")

ADDITIONAL ACTIVITIES:

1. Two or three players could decide on where they are and establish a relationship between themselves and play the scene. For example, three boys trapped in a cave, two girls in a beauty salon, etc.
2. A group could be given a piece of paper with a place written on it and they are to immediately establish the place through their actions. The audience tries to determine what the place is.

COMPOSITION ASSIGNMENTS:

1. Choose a picture such as Van Gogh's "Peach Orchard" and have the children write a description of what the place is like. Is it warm? Would you want to visit it? What do you smell? What interesting animal life is there around?
2. Write a description of a place that will provide a setting for a story--for example, a department store, a spaceship, a lifeboat, a dark forest. Exchange papers with a classmate and have him write an incident that could take place in your setting and you do the same for his. Have some conflict and resolve it. For example, in the forest you became lost. What did you do? How did you find your way out?

CHARACTER II AND THEATRE FORM: SOUND EFFECTS
(Tape Number 3)

OBJECTIVES:

1. To listen to several scenes and readings which demonstrate a variety of ways the voice can be used to reveal character.
2. To discuss what the actors have communicated through their voices.
3. To try out various vocal effects.
4. To tape record a short sequence, using appropriate vocal effects.

MATERIALS:

Tape recorder
Tape number 3
Blank tape

CONCEPTS:

1. Dialogue and voice reveal character and mood.
2. Sound effects contribute to the effectiveness of a scene.

PROCEDURE:

Preceding each scene, the children are directed to listen for something particular. After each scene, stop the tape for a brief discussion, or to try out some different vocal effects as suggested on the tape.

After the last scene, the children are directed to prepare a scene similar to the last one they heard. They can make up their own sound effects and use their voices to create various moods and characters. When they are ready, tape record the various group scenes and then play them back, asking them to listen for effective and appropriate uses of speech.

The scenes are as follows:

1. Waking Father
2. One stanza of poem, "You Are Old, Father William"
3. Two scenes with policeman and driver
4. Short fable, "The Elephant in Favor"
5. Elevator scene
6. Changing channels

CHARACTER DRILL

OBJECTIVE:

To reveal character through dialogue and voice.

SPEECH AND MOVEMENT WARM-UP:

Concept: Movement and voice reveal character.

Procedure: With no words, use movement and gesture to say "Come here." Do it like a witch would. Now add a witch's voice to the movement. Do it again, witchier. Now, without words, say "Come here," like a giant would. Add a giant's voice. (Do the same with several or all of the following: a demanding father, a whining child, a pleading mother, a frightened lady.)

CHARACTER AND SPEECH:

Concept: Dialogue and voice reveal character.

Procedure: 1. Introduce: Certain personalities seem to have voices that go with their personalities. Think of some of your parents' friends. (Discuss, giving an example of your own first, if necessary.)

Does what they say, the kind of language they use also seem compatible with the kind of voices they have? (Discuss examples the children come up with. You may wish to illustrate by saying something like "I'm really a shy person," in a great booming voice. Ask if the words and the voice seem to fit together.)

2. Plan: Our problem today is to see if we can create characters in which the way we use our voices will tell what kind of characters they are, and in which the kind of dialogue we use also reveals what the characters are like. (If they don't know the word "dialogue" explain that this is the term people in the theatre use to mean "conversation" or "what the characters say.")

This is the situation: Someone is throwing rocks at a post, not knowing that small children are near. He hits one of the children with a rock. Although the child is not badly hurt, he tells his mother or father, who comes out furious that someone has been throwing rocks where children are playing.

The main part of the scene is between the parent and the rock thrower. The way the rock thrower acts and talks depends upon his personality. First, play the scene with the rock thrower being a frightened, basically shy person. Second, he or she will be a belligerent bully. Third, he or she will be a confident, respectful boy or girl.

Before we divide into groups, let's try out the three voices. I'll be the mother and you respond as the shy, frightened person first. Everyone will talk at the same time. Your words will be different and the way you express your shyness will be different. Take just a second to think through how you would feel if you were this person. (Ask them to stand up. You come storming out, furious, saying something like, "What's the big idea, throwing rocks at little children?" Let them respond. Then you respond as you think the parent might in this situation with the shy, frightened rock thrower. Do the same thing with the belligerent bully and the confident, respectful teenager. They might take note afterward how the parent reacted to the three different characters.)

3. Act: Divide into groups of three to play out the whole scene, with one being the child, one the parent, one the rock thrower. Even the way the rocks are thrown might differ according to the character doing it. (They are to play the scene three times. Each time a different member of the group can be the rock thrower. All groups can play at once. There is no need to show the scenes to an audience.)
4. Evaluate: What differences did you see in dialogue and voice among the three various rock-throwers?

ADDITIONAL ACTIVITY:

Ask the students to think of other situations in which the dialogue and voice would be drastically different according to the character involved. For example, what three characters would speak and react in different ways as the plane they are on is being hijacked?

HOLIDAY

OBJECTIVE:

To combine divergent ideas into a cohesive plot.

IMAGINATION WARM-UP:

Concept: Free association helps get the imagination working.

Procedure: Take out a pencil and paper. The general topic is "The Holiday Season." When I say a word, you write down the first thing that comes to your mind * (Use words such as the following: smell, weather, taste, money, bells, candles, presents. It might be helpful to put your categories on the board after they have responded to them all.)

In small groups of about five, share the ideas you came up with.

Each group choose one of the categories. (If you like you can assign a category to each group.) Very quickly plan a pantomime around your particular category. For example, if your category is taste, you may want to have each one eat his favorite food. (Allow only a minute or two for planning. Side coach as necessary during the playing for sense details--really chewing, smelling, feeling weight, etc.)

IMAGINATION AND PLOT:

Concept: The word "if" stimulates the imagination.

Procedure: 1. Introduce: It is just before Christmas and Hanukkah. Maybe you have saved some money for buying presents, but, if you are like most of us, you really don't have as much as you would like. What would a person do if he were walking along the street and he found a twenty dollar bill caught in a bush?

First of all decide who the person is, or actually who you are since you will be playing the character. You can be anyone at all, from priest to beggar. Then decide what you will do with the money. (Allow them a few minutes of silence to think.)

2. Plan: Share your idea with a partner. Figure out a way to combine your ideas into a scene. (Allow a few minutes.)

Join with another pair. Share your ideas with each other and figure out a way to combine all of these ideas into a scene.

*about the holiday season.

(Some of the children may complain that the assignment is impossible at first, but it isn't. If they spend a few minutes and still draw a blank, suggest possible relationships by questioning them. Could any of them be friends or relatives or enemies? It is not necessary for each character to find his own twenty dollars. Maybe one person finds it, the others act as his conscience as to what to do with it. Or, maybe they are all walking down the street at the same time and spot the money simultaneously. The possibilities are numerous. Do not suggest any possibilities, however, unless it is absolutely necessary. It would be better to find out what their initial ideas are and indicate that you can see what a challenge it is to put those ideas together but you are confident they can do it.)

3. Act: (Each group should play out their scene once or twice before sharing it with the class.)
4. Evaluate: (Comment on good use of imagination in putting the scene together and developing interesting characters. If the problem, complication and resolution are clear, comment on that.)

COMPOSITION ASSIGNMENT:

1. Write a story using one of the following ideas and taking the point of view of a twelve-year-old, the superintendent or principal of your school, or a hungry teacher.

If I found a dinosaur bone in the park. . .

If I found an opened package of cookies behind a tree . . .

If I saw someone climbing through a window of a vacant house . . .

If two cars crashed near me . . .

POST-HOLIDAY

OBJECTIVE: To enunciate clearly.

MATERIALS: Tape recorder and blank tape.

SPEECH WARM-UP:

Concept: Speech communication needs clarity of diction.

Procedure: When you speak, what parts of your head are necessary to form the sounds into words? (Mouth, lips, and tongue.) Let's limber up our lips. See how many ways you can move your mouth and lips. (Fast moving, spirited music could be used effectively for background.) Now see how many ways you can move your tongue.

See if you can say this rhyme I have on the board. Only exaggerate your mouth movements. (Use any rhyme or limerick you like. Example:

There was an enchanting young bride
But from eating green apples she died.
They soon had fermented
Within the lamented
And made cider inside her inside.)

SPEECH:

Concept: Same as above.

Procedure: You have just had a vacation. I imagine there is something that happened or something you did that stands out in your mind.

Imagine that you have a brother in the army. He is stationed somewhere overseas and instead of writing a letter, you are going to make a tape recording to send him. Think of one thing to tell him about your vacation so he won't feel so lonely.

(Each student should record at least a sentence, more if he likes.

Evaluate with questions such as "Were you able to understand every word of what was said?" "Why not?" "What could be done so that the speech would be clearer?" "Were the voices interesting to listen to or were they monotonous?"

There probably won't be time to record again on the same day. But a follow-up the next day is strongly suggested.)

ADDITIONAL ACTIVITY:

1. A tape-recorded letter could be prepared for the principal, mayor, a congressman, the President, etc. regarding an issue the children are currently involved in. They might be interested in taping directions on the best way to raise children today, or something similar.

COMPOSITION ASSIGNMENTS:

1. Tape record a tongue twister. Give your name first.

e. g. Black bug's blood. (This could be repeated twice.)
She sells sea shells by the seashore.

Listen to the recording. Was each word clearly enunciated? After hearing your name would a stranger be able to repeat it correctly?

2. Practice doing a choral reading such as "Pickety Fence"* to perform for another class. As you practice, have a few students listen and report on clarity and effectiveness.

"The Pickety Fence," from Far and Few by David McCord. Little, Brown, and Company, 1952.

THEATRE FORM: SCENERY AND PLOT:
PLACE DRILL

OBJECTIVE: To establish and communicate details of place.

MOVEMENT WARM-UP:

Concept: Where one is affects how one moves.

Procedure: Begin walking around the room. Just walk briskly anywhere, but keep walking. When I play the cymbal once (or drum or tamborine) keep walking but listen because I will call out a place. As soon as I do, begin walking as you would if you were in that place. (Places might include: underwater, the moon, a low cave, a church, rocks crossing a swift river, a log across a ravine, up a steep hill, down a steep hill, etc.)

PLOT:

Concepts: The action of a play evolves in a certain place or places.
Simple scenery can help clarify where a scene takes place.

Procedure: 1. Introduce: We have discussed before how important it is to establish where a scene or play is taking place. Today we're going to work with the idea of place again, but in a different way.

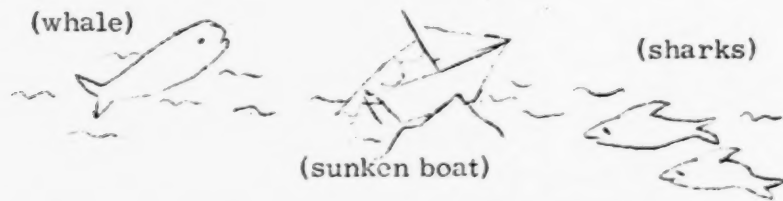
Each group will invent a plot--with problem, complications and solution--around an idea which I will put on the board. This is the idea: "Help me." You are to make up a scene in which someone says, "Help me." But, each group will be given a card with the name of a place written on it. The action of your scene will occur in that particular place. (Places might include a dark forest, a supermarket, an airplane in flight, a deserted house, the North Pole, a lake, a telephone booth, etc.)

2. Plan: Work out what will happen in your scene and then plan out the details of the place you are in. You can rearrange chairs and tables, if that will help show where you are. Sometimes a chair or table can be used in a way that shows it is something else. For instance, some chairs put together could be a log crossing a ravine, or a sofa, or something else. The way you use them will let us know what they represent. There may be other things in the room that will also be useful in showing where you are.

After you have planned what you will do and where you are, go through the scene once or twice.

3. Act: (One group shows its scene while the rest are audience. The audience is to try to get a feeling for what place it is and watch for as many specific details about the place as they can.)

4. Evaluate: (After each scene, instead of discussing what and where the place is, give each person a piece of paper and ask the class to make a quick sketch of the place they envisioned because of what they saw the players do. Allow only two minutes for the sketch. Artistry is not important. They can use symbols and label them if they wish. For example: Underwater Scene



The people who played the scene should make a sketch, too. If their sketches are quite different, they might discuss why and why it is necessary to work with the same basic floor plan.

This exercise should help sharpen the audience's perception as well as the players.)

ADDITIONAL ACTIVITIES:

1. Do another scene of similar nature. Instruct the groups to draw a sketch of their scenes beforehand.

SCRIPT LESSON I

(Use the play "The Magic Drum")

CROWD SCENE

OBJECTIVES:

1. To work together in larger groups.
2. To experience the build of a crowd scene.

CONCENTRATION WARM-UP:

- Concept: Concentration of attention should be focused on a specific goal.
- Procedure: (Be sure everyone understands the directions. You may want to ask two people to demonstrate while you give directions.)

Divide into groups of four. One person is to make a shape of his choosing with his body. The second person is to add himself to the shape in some way so that it looks like a single sculpting. The other two members are to look very closely for about fifteen seconds. The first two return to normal positions, while the second pair make themselves into the same shape as the first pair. The first pair can check to see if they have everything right. Reverse roles.

Then do the same with groups of six. Three make the statue, three duplicate it. Then use groups of eight and ten, if they can handle it. Afterward, discuss how trying to duplicate the shapes of five people is different from duplicating the shapes of two people. In the larger group it is necessary for each person to be responsible for the shape created by one person, rather than knowing how everything goes together exactly. The only rule is that no one is to climb on someone else's back.

CHARACTER:

- Concepts: A character's objective is reflected in his movement, attitude and voice.
- In a crowd scene, each character must be involved and aware of objectives.
- People stimulate one another in a crowd.
- *Procedure: (Choose a situation, or have the class choose a situation, which the students are currently very much aware of and one which they care about, or a situation which they could easily imagine and would react strongly to. It might be a

*We are indebted to Brian Way (Development through Drama, pp. 134-135) for the suggestion that lies behind this exercise.

school rule which they feel is very unfair. It might be forced integration, or reaction to parental discipline. It might be a hypothetical situation such as school continuing until 6 P. M. or year around school attendance, or a ban on all extracurricular activities, or closing of all beaches, or maybe the teachers go through all the lockers each day and the students are incensed.

One rule in the playing: no physical contact.

In pairs, they are to begin discussing the issue, grumbling about it. They could be walking as they discuss. They should determine where they are--school hallway, outside, etc. Before they begin playing, remind them to stay in character at all times.

Then each pair joins another pair and they continue the discussion. You can use a cymbal to indicate when they should merge with other groups, if you like.

Then fours join other fours, eights join eights, etc. The discussion becomes more heated. This continues until the entire class is together in one group and they decide they must take some action. If they decide to go to the governor or principal, you can take the role of the adversary. You can help heighten their antagonism by sending word that you will not see them at first. When you do see them, keep a desk or table between you and the crowd.

The resolution depends upon the circumstances being played out. There may be a stalemate.

After the scene, discuss their feelings at the beginning of the scene as opposed to the end. There may be new awareness of crowd psychology which they will be eager to discuss, relating to current demonstrations they may have read about and seen on television.

There are many stories and plays in which crowds are involved. They are not always angry crowds. Sometimes there are scenes of joy as at a victory celebration after a game, or people at a wedding reception, etc.

The important idea is that if a crowd scene is played, it is individuals who make up the crowd and create the atmosphere necessary for the scene.

After the discussion, end with a relaxation exercise. You could play some quiet music and have them completely relax as if they were floating on water.

ADDITIONAL EXERCISES:

1. Ask them to try as sincerely as possible to create a scene around the reverse position to the one they took in the preceding scene.
2. Ask the class to think of other examples of crowd scenes--happy, sad, or angry. Act them out.
3. They could plan a scene in which two factions confront each other. This must be planned carefully so that any fighting is pantomimed. You might ask them in the planning what could occur that would cause them to work together instead of separately. For example, a common disaster often unites people.

COMPOSITION ASSIGNMENT:

1. (Plan a role-playing discussion based on a topic of current interest such as "After school activities should be curtailed or temporarily banned." The discussion group could consist of
 - a. a rebellious student.
 - b. an active student leader who thinks of what's best for the school.
 - c. the principal of the school.
 - d. an easygoing teacher who gives in to pupils' whims.
 - e. a strict, inflexible teacher.
 - f. an apathetic child.

What role would the principal play? How would the words, the tone of voice, the gestures of the rebellious student differ from those of the apathetic one? After each member of the group has decided upon the roles and the remarks he will use, play it before the class. Is each playing his role convincingly?)

THEATRE FORM: LIGHTS
MOVEMENT AND IMAGINATION

OBJECTIVES:

1. To interpret color through movement.
2. To experience the effect color has on people.
3. To create a scene using a color as the stimulus.

MATERIALS:

Colored paper or fabric
Spotlights or slide projector (described more fully in the body of the lesson)
Colored gelatins for lights
Hailstones and Halibut Bones by Mary O'Neill

MOVEMENT WARM-UP:

Concept: Movement occurs in space.

Procedure: Stand where you have plenty of space. Stretch your arms out and move them so you feel the space around you. Move your head around--let it feel the space. Let your legs feel the space. With your arms push the space out all around you--to the sides, in front, behind, above.

You have all of this space around you. In a way, this space is like a blank piece of paper. On a piece of paper you could make patterns by using paints or crayons. We can make moving patterns in space by using our bodies in various ways. See if you can use your body to make a curved pattern in your space. It is almost like using your whole self to finger paint. Make the curved pattern move. (If you wish, a smooth but swinging piece of music could be appropriately used.)

Now use your bodies to make a pattern that is full of moving angles--all corners and sharp edges. (Fast, percussive rock music could be used here.)

Now try a twisted pattern. Remember there are different levels in space: very low, very high, and in-between. Fill all the levels with the moving, twisting patterns. Try to use every part of your body.

Relax.

MOVEMENT AND IMAGINATION:

Concept: Same as above, The senses stimulate the imagination.

Procedure: (Choose either a picture or poster with appropriate colors, or a piece of material, or even construction paper.)

1. Introduce and Plan: Look at this color. (Red) Some people think that colors seem to move. If it actually did move, what kind of pattern in space do you think it would make? Think about it but let's not talk about it right now. Close your eyes and at the signal begin to move in a pattern you think red would make. The reason for closing your eyes is that right now you have your own idea. It may be very different from somebody else's idea but each idea is right because it is the way you think about this particular color. If your eyes are closed you will be able to create the color-movement you are thinking of without being influenced by someone else.
2. Act: Think red and move.

Keep moving, but listen to my voice. As you move, say the word "red" in a way that fits your pattern--it could be long and drawn out, or it could be repeated fast and loud. It may be on one note or on many notes. Try it. Let the sound help complete the pattern.
3. Evaluate: (There will probably be a variety of interpretation of the color. Comment upon the interesting diversity and indicate that they might be interested in seeing how others thought about the color. Divide the class in half. Half will play again and the other half will watch to see what different aspects of the color seem to come across in the movement. Then reverse players and audience.)
4. Plan: (Repeat the process with at least one other color, such as green or blue.)

THEATRE FORM, SENSORY AWARENESS AND MOVEMENT WARM-UP:

Concept: The senses stimulate movement.

Lights can contribute to the meaning of a scene.

Procedure: (This exercise holds high appeal for students. If at all possible it is strongly suggested that the equipment necessary for the exercise be prepared. Two spotlights are needed.

They do not need to be large. If your school does not have lighting equipment, the spots can be made by inserting a strong light into a two-pound coffee can. Colored gelatins--a cellophane type of material--are placed over the opening. You may have some students who would be interested in making these for class use. Both the spotlights should have the same color gels on them for this exercise. They should be placed in front of the playing area on each side.



Or another way is to put a colored gel in the opening of a slide projector.)

Last time you made patterns in space the way you thought color would move. We're going to do something different with color this time. We are going to experience color by being in it. Find your own space. Sit down and relax. (Turn out all the lights except the spotlights. Use red first and then whichever color the class interpreted in the last session.)

Don't make any noise. Just look at the space around you and feel the color. As you feel the color you will find yourself wanting to do something. It may cause you to want to move in a certain way or to do some activity. It will remind you of something. Feel the color. When I begin to play the cymbal, move in the way the color makes you feel. (Slowly and softly, tap the cymbal. Try to accompany their movements if it seems appropriate to do so. That is, if they move rapidly and jerkily play the cymbal in that way. Actually, with red they are more apt to feel completely enervated when bathed in the color--probably an interesting contrast from the previous movement interpretation.

After they play for a bit, turn the regular lights on and discuss how the color makes them feel. Then do the same with a different color.)

*THEATRE FORM AND IMAGINATION:

Concepts: The senses stimulate imagination

 Lights can contribute to the meaning of a scene.

*This would be a good place to divide the lesson for the second day.

Procedure: (This would be an appropriate place to read some selections from Hailstones and Halibut Bones by Mary O'Neill, published by Doubleday.)

You have experienced a couple of colors in two different ways: by thinking about how the color itself might move and then by feeling it by being in the color.

Now let's do something else. We'll divide into groups. Each group will have a color. You may interpret that color in any way you wish. For example, you can choose one aspect of the color, such as fire for red, and work out a scene around fire. Or each person in the group can do something different, like the poems in Hailstones and Halibut Bones. You can be the color or a person or something that is that color. You may use sound effects or music to help you. If you wish you may use the spotlights, provided we have your color.

(Assign colors in any way you wish. You can have each group choose a color, or you can arbitrarily assign colors. Or each person could write down a color they would like to work with and you could group them accordingly. It doesn't matter if more than one group has a certain color, since interpretations are bound to vary. Five members in each group is a good number.

Evaluate by discussing what they did that really communicated the color. Good use of imagination is the key idea to make specific comments about.)

ADDITIONAL ACTIVITIES:

1. Moods of color can be discussed and interpreted to music.
2. Personality moods sometimes fit colors. Scenes could be created with moods in mind for the characters. For example, someone with a black disposition, or green with envy, or a sunny personality.

COMPOSITION ASSIGNMENT:

1. After reading the selections in Hailstones and Halibut Bones, write your own version of "What is _____" (Name your favorite color). Illustrate your selection and put all of the writings in a booklet for other class members to read.

SCRIPT LESSON II

(Use the play "The Squire's Bride")

PLOT: TIME

OBJECTIVE: To show how the element of time affects the action of a scene.

MATERIAL: A selection of lively, popular music.

MOVEMENT WARM-UP:

Concepts: Awareness of body facilitates movement.

Relaxation and quiet prepares one for thought.

Procedure: (Play a piece of swinging up-beat music. It should be fun but not frantic.)

Let's see how many different ways you can move your head and neck to this music. Explore all the ways you can move them.

Add your shoulders and arms to the movement.

Add your legs and feet.

Add your waist and hips. (Use the cymbal or something else to cause them to "freeze" in their positions.)

Think of your head and neck and slowly begin to relax all the muscles in your head and neck--every tiny muscle. Now your shoulders. (Continue until they are all in a relaxed heap on the floor.)

PLOT:

Concept: The action of a play occurs at a certain time.

Procedure: 1. Introduce: From what your parents say, are things any different today from when your parents were children? (Discuss some of the differences.) When something occurs--can be very important in a play. Can you recall any television programs that are set either in the past or in the future? How would a lightning storm affect the people in a program like "Wagon Train" (or whatever program is currently popular) as opposed to the way it affects us?

Even the hour of the day can make a big difference. If you hear a knock on the door at three o'clock in the afternoon, you would think nothing of it. If you hear a knock at three in the morning, that is quite a different matter.

Today we will be thinking about the importance of time in our scenes. You will all invent scenes around the same idea--in this case an object. But the times your scenes occur will be different.

2. Plan: (Group the class into three's or four's. Each group is to improvise a scene around the same object, such as a glistening stone. You may or may not have the object on hand. Then each group is given a certain time in which the action of the scene is to occur. Or, you may suggest various times and let them choose the one they want to work with. Times might include 15,000 B.C., 1000 B. C., 1849 A. D., 3000 A. D., Christmas Eve, 3:00 A. M., 4:00 P. M.

Allow them time to work the scene out and try it out.)

3. Act: (Each group acts its scene before the audience. Ask the audience to watch for the ways the time of the scene affects the action.)
4. Evaluate: (Use the question directed to the audience before the scenes were played.)

COMPOSITION ASSIGNMENTS:

1. Situation A: Janey was in her room. All at once she heard a strange sound across the hall.

Situation B: The bells tolled throughout the city.

Choose one of the above situations, A or B, and write a description of What took place at one of the following periods of time.

- (1) 2:00 a. m.
- (2) 2:00 p. m.
- (3) Christmas
- (4) August 1945 (when Japan surrendered in World War II)
- (5) Halloween
- (6) 2000 A. D.

SPEECH III

OBJECTIVE: To speak in situations requiring different rates of speed in order to communicate character objectives.

MATERIALS: Two pieces of contrasting music.

MOVEMENT WARM-UP:

Concept: Movements are made with different kinds of effort and the aspect of time is one determinant of effort.

Procedure: (Choose two contrasting types of music. For example, a smooth, slow, soft piece contrasted with a jerky, fast, and loud piece. Play the slow piece first.)

Find your own place, close your eyes and begin to move to the music, starting with your arms and continuing until your whole body is moving. (Do the same with the contrasting music.)

Did you feel your movements were different when you moved to the first piece from when you moved to the second? Why? (You might want to write some of their ideas on the board. For example, words like slow vs. fast, smooth vs. jerky, etc.)

Music communicates feeling through the notes it plays, its rate of speed, its volume, among other things. When we speak we communicate by using our voices in much the same way the musician uses his instrument.

SPEECH:

Concept: Content is expressed by rate of speed as well as words.

Procedure:

1. Introduce: Remember back to when you told spooky stories and funny stories in gibberish. Describe the tone and pitch of the voices in the spooky story. Describe the voice in the funny story. (They may mention rate of speed in their descriptions. If so, commend them for noticing because rate is a very important part of verbal communication. If they do not mention rate of speed, ask them if they can think of anything beside pitch and tone that was different in the two stories. You might mention that it is important in music too. You might demonstrate a couple of sentences, in gibberish, of a spooky story, followed by a funny story. See if they pick up the idea of timing.)

Actors need to know how rate of speed affects the meaning of what they are saying. That is primarily what we are going to work with today. Let's try some ideas out all together.

Imagine that you are a mother or father explaining carefully to your three year old that he is not to cross the street alone. Use gibberish to talk to him. (All talk at once.) Now imagine that you have left him to play in the yard. You look out the window and see him step into the street and a car is coming. React in gibberish.

What did you notice about the rate of speed in those situations? (Bring out the fact that often our objectives determine the rate of speed. How did the objectives of the parent differ in these two instances?)

Try the same scene in English. First explain to the child about crossing the street. Now you see him stepping out into the street.

2. Plan: In pairs, try this situation. You have been kidnapped and are being held for ransom. The scene begins with you being led in the door by the kidnapper. Naturally you are bound and gagged. The kidnapper has to go downstairs for something. You try to get to the telephone to tell the operator to get the police at once. (They may use imaginary or real gags. It is important that they really try to communicate through their gags and not just make noise. If they work their gags off, that is acceptable. The characters should remember who they are and what their objectives are at all times.

Give them a minute to plan the set--where the doors are, where the telephone is, etc. Tell them not to plan an ending to the scene, but let the ending occur spontaneously. You may ask them to use English or gibberish.)

3. Act: (All play simultaneously. After they finish, ask what they might add to heighten suspense. Would additional characters be helpful in any of the scenes? If so, combine some pairs. Let them try the scenes again. Then if any group would like to show its scene to the rest of the class, let it do so.)
4. Evaluate: How did the rate of speed vary among the characters? Did it vary even within one particular character? How did the characters' objectives seem to affect the talking? Did you notice anything else about the voices?

ADDITIONAL ACTIVITIES:

1. The above scene could be replayed with the audience turning their backs and closing their eyes, so that sound effects and voices were the only means of communication.

2. Similar scenes could be tape recorded as if for a radio broadcast. Children enjoy working with the mechanics of sound effects and inventing unusual sound effects.

3. Ask the students to think of situations in which a vocal change would be apparent. Very often a scene in which a strong conflict occurs would be one in which voice patterns change.

THEATRE FORM: COSTUMES

OBJECTIVE: To develop a character using an object or item of apparel for a stimulus.

MATERIALS: Prior to this lesson, assemble a costume box, with various miscellaneous items of wearing apparel, including hats, jewelry, and accessories. The students may want to contribute to the box, or you may find many items at rummage sales for very low cost.

IMAGINATION AND MOVEMENT WARM-UP:

Concept: Movements are made with different kinds of effort.

Procedure: Stand up. Think of an electrical appliance in your home. It can be anything run by electricity from a clock to a washing machine. In five seconds I will sound the cymbal and you are to use your body to move as that appliance does. You may also make any noise it may make. Begin.

Now, in pairs, move like the appliance again and see if you can tell what appliance your partner is impersonating. (After a minute or so, they can tell their partners what the appliance was if it hasn't been guessed correctly.)

THEATRE FORM:

Concept: The use of costumes can add to the clarity of character portrayal.

Procedure: 1. Introduce: Sometimes objects or pieces of clothing remind us of certain people. Can you think of one thing you might see lying on a table that would make you think immediately of your sister or brother? What is an object you associate most with your father or mother?

I have here a box full of things that have belonged to various people in the past. Even though you do not know those people, you will get an idea of what they were like by handling something they had.

(Organize the distribution of the items in any way you wish. It may be best to let each one choose the item he wants to work with.)

2. Plan and Act: When you have your item sit down quietly and examine what you have very carefully. Now stand up and walk around with the item, being very careful not to touch anyone else. (The following questions are side-coached as they walk to stimulate thinking and not verbal response.) What kind of person might have such a thing? What was he or she like? How old? Try to walk like that person would. What did he do with the particular object you have? If it is something to wear how was it worn and what did the person do while wearing it? Use the item as the person in your imagination would.

I wonder how your character would talk, how his voice would sound. Is he basically happy or sad? How does he feel right now? Say "Hello" to several people as you think your character would. If your character would like to say more than "Hello," feel free to do so. Everything you say and do must be done as your character would say and do it. Freeze.

When I give you the signal, go up to the person closest to you now. You are still the characters you have been working with. You find yourself at a bus stop with each other. No one else is around. You are strangers. You begin a conversation and discover as you get to know one another that there is one thing you both get very excited about. I don't know what it will be but you will find out as you talk. Begin.

3. Evaluate: When did your character really come to life for you? When was it most difficult to sustain your character? Why?

COMPOSITION ASSIGNMENT:

1. (Bring a pair of worn-down shoes to class.) Discuss how the shoes must have looked when they were new. Describe their appearance now. What kind of person might have owned them? Can you tell how the person walked by examining the soles and heels? Can you tell anything else about the person from his shoes? Write a description of the owner as you imagine him to be.

IMAGINATION DRILL I

OBJECTIVE:

To use imagination with agility and speed.

IMAGINATION WARM-UP:

Concept: Exercising the imagination can help develop agility and speed in perceiving relationships.

Procedure: (On the chalkboard write the words Who, Where, What and When.)

There are so many programs on television and the people who are writing the scripts for the shows are constantly looking for ideas that will be exciting and interesting to the audience. Today let's imagine that we are television writers and see how many ideas we can come up with in a very short time.

I'll give a basic idea and you think who the people might be, where they are, and what they are doing and when they are doing it. We won't write the ideas down just now--we'll talk about them. The first idea is "Trying to escape." Take a moment to think quietly and as soon as you come up with Who, Where, What, and When for a scene raise your hand. (Wait to hear their ideas until many have raised their hands. Their ideas need not be developed in detail--a sentence or two will be enough. The idea is to think quickly. It is not necessary to take the time to write the ideas on the board.)

IMAGINATION:

Concept: Same as above.

Procedure: Take out a piece of paper and a pencil. This time we'll do the same thing, only instead of telling your idea, write it down. The basic idea is "Sneaking up on something." Think first, then write down something about who, what, where, and when. (Give them a time limit of about three minutes.)

Now in groups of three, share your ideas. Choose one of the ideas to work with and find a space to play it out, adding details as you play.

(After they have improvised their scenes ask each group to combine with another group. Group A will replay their scene

with Group B as audience, imagining they are watching the show on a television screen. Reverse, with Group B playing.)

Evaluate after all have finished: As you watched, did you see any plots that had a good beginning, middle, and end? Any that had suspense? Any that had a strong conflict?

ADDITIONAL ACTIVITIES:

1. Some students may feel motivated to write a more detailed plot from one of the ideas presented. Some may even want to include dialogue. If so, you might show them how a play is written down.

If some would like to rehearse their plays, as written, to present to the class at a later time, encourage them to do so in their free time either after school or if they have any free class time.

COMPOSITION ASSIGNMENTS:

1. (Put the following list of happenings on the board:

- a. trying to escape
- b. running away from home
- c. chasing a car
- d. breaking a plate glass window.)

Write the who, when, and where to each what as though it were the lead sentence of a news story.

2. Add details and a headline so your news story will be complete.

SCRIPT LESSON III

(Use the play "The Fool of the World and the Flying Ship")

IMAGINATION DRILL II

OBJECTIVE:

To plan a scene in a short time and act it out.

MOVEMENT WARM-UP:

Concepts: Movements are made with different kinds of effort.

Quality of movement reveals character.

Procedure: Start walking around the room. Walk briskly; no talking necessary. While you walk I will call out various characters. When I name the character, immediately do something you think that character would do.

(Call out characters such as an old man, a fireman, a dog, a frog, a sprinkler, etc. After they do the character action for a few seconds, they resume walking until the next character is called. A drum beat for the walking would be effective.)

IMAGINATION

Concept: Exercising the imagination can develop agility and speed in perceiving relationships.

- Procedure:
1. Introduce: There are so many interesting characters and places and situations to make plays about. I am going to pass out three pieces of paper (or cards) to each of you. On one card put the word "who," on another "where," and on the third "when." Now, think of an interesting character or group of characters and write the idea on the "who" card. (For example, robbers, astronauts, etc.) Pass the "who" cards forward. (Do the same with the "when" and "where" cards. Put the "who" cards in one pile, "when" in a second pile, "where" in a third pile.)
 2. Plan: (Divide the class into groups of four or five. Each group picks a card at random from each pile. Then the groups develop scenes, using the information from the cards. All they need to decide is what the characters are doing and plan accordingly. Urge them to complete their planning in a short period of time, such as two or three minutes.
 3. Act: (Each team shows its scene for the class, without having played it through beforehand.)
 4. Evaluate: (Comment about staying in character during the scene even if something unexpected comes up. Note the importance of character objectives.)

COMPOSITION ASSIGNMENT:

1. (Using the same who, where and when cards as in the drama lesson, have each child draw a set of three cards and make a story. Students may tell their story by drawing a cartoon strip and writing words or phrases that fit each drawing.)

CHARACTER III. AND THEATRE FORM: SCENERY

OBJECTIVE:

To reveal through action and word where the character has entered from.

MOVEMENT WARM-UP:

Concept: Movements require various kinds of effort.

Imagination stimulates movement.

Procedure: Use no props or furniture, but do what I suggest to you. Make it seem as if you are crawling under something, like a bed. Climb over a large table. Balance on a log. Squeeze through a narrow space. Parachute from an airplane. Zoom down a slide. Walk into a very dark room.

CHARACTER AND THEATRE FORM:

Concept: A character enters the scene from somewhere.

Simple scenery can help clarify where a scene takes place.

Procedure: 1. Introduce: We have noted that a play or a scene takes place somewhere--whether it is in a jungle, a supermarket, or in a house. Let's say for the moment that the acting area (portion of the room used for sharing scenes with the audience) is a living room. How do the characters in the play get into the living room? How do you know where the doors lead to or from? Actually, they lead to the "wings" or the off-stage area, but the actors make it seem as if they are doors that really lead somewhere else. Where might one of these doors open to? (The outside.) What might the character do as he steps through that door and into the living room that would let the audience know he was coming from the outside? Who would like to try it? Decide who you are and where you are coming from. (Several can try entering from the "outside." They may come stamping in and shivering, they may fold up an umbrella, they may be out of breath from running, etc. If they wish to incorporate dialogue as well as physical actions which show where they have been, they may. The dialogue must be natural, however, not announcing "I've just come in from outside." For example, a character might say and show, "Brrr. It's cold out there!" or "I just saw a terrible car accident." After a few have tried their ideas, continue with the rest of the exercise.)

2. Plan: Where else might a character enter from? How would you know if a person had just come out of an afternoon movie? Let's think of other places and actions that might reveal where the character has been. (You might

list a few ideas on the board. For example, someone rubbing his eyes and yawning from a bedroom; someone taking off an apron from the kitchen, or entering with a sandwich. Or if the scene is not in a house, where might the characters come from? Maybe a stewardess is entering the cockpit from the passenger section of the airplane.)

Now, this is today's problem. In groups of three, you are to decide who you are and where the scene takes place. One of you may already be there when the scene begins. Each of the other two must enter the scene from a different place. One might enter through a window, one from the chimney. But wherever it is, we should know where he has been from the way he enters. The character who was on stage to begin with must find a reason to leave the scene at some point and we should know where he is going.

Decide on who you are and what your objective is--your reason for entering or leaving. You may wish to draw a quick sketch of your floor plan, so everyone in the scene has a clear idea about the entrances and exits. (When playing the scenes they can place furniture around to indicate doorways or passages.)

Door



You may also use furniture and props to indicate what sort of place the scene occurs in.

3. Act: Audience, watch to see what the characters do to communicate where they have been.
4. Evaluate: (Discuss the preceding question. After all the scenes have been shown, you might ask for suggestions of actions they could have used to make the entrances even more clear.)

ADDITIONAL ACTIVITY:

1. In groups of six or seven, have the groups think of as many possible kinds of entrances as there are people in their group. These should be put down on cards. Then groups exchange cards. Each is given a minute to think of how to proceed, then they make the entrance shown on the card, trying to reveal where they have been. If someone needs other people in his scene, he can ask for help.

COMPOSITION ASSIGNMENTS:

1. Write a short description of someone entering a scene. Decide what the scene is and where you are. Are you sitting in your desk at school? Are you on the patio at home? Are you in a building and observing the scene as you look out a window?

Tell how someone enters the scene, but don't tell where he enters. If he came from a swimming pool, what might he do and say that would give clues without mentioning the pool? What description of his appearance could you give? Read your description to the class or your group to see if they can tell where he has been.

IMAGINATION AND PLOT DRILL

OBJECTIVES:

1. To write down as many ideas as possible within a given time.
2. To develop a scene in a short time.

IMAGINATION WARM-UP:

Concept: Exercising the imagination can help develop agility and speed in perceiving relationships.

Procedure: Today, imagine that you are television writers. I'll give you a basic idea, and you write down as many ideas for exciting plots as you can think of in five minutes.

Take out a piece of paper. Make columns across the paper with the headings Who, Where, What, and When. All you need to write is a word or two giving the idea you want in each column. For example:

<u>Who</u>	<u>Where</u>	<u>What</u>	<u>When</u>
Thieves, posing as ushers	Church	They try to take the offering money.	During morning church service.

The basic idea you will work with is this: Searching for treasure. (Allow them five minutes. Ask how many ideas they came up with. If they are eager to share, ask them to tell about the one they consider best.)

IMAGINATION AND PLOT:

Concept: Same as above.

Procedure: (Divide class into groups of three.) I will give you a basic idea, again, and you develop the Who, Where, What, and When as a group, taking just a couple of minutes. Then act out the idea, adding details and improvements as you act. When you improvise you add things in character. For instance, in the example of the thieves posing as church ushers, maybe one of you gets the idea that a fire suddenly appears on the altar when you touch the money. Instead of saying, "Hey I have an idea. Let's say that a fire burns everytime we touch the money," you would improvise in character. "Look! Where did that fire come from? Everytime we touch the money, the fire starts up."

Then it is up to the others in the scene to pick up this idea and work with it and add to it.

The basic idea for you to build around this time is "Suddenly the lights went out."

(You can organize their sharing in the way you think best for your class. Volunteers can show their scene to the whole class, or each group can take a turn showing, or a group may show their scene to one other group.)

Evaluate: Were there some ideas that you think actually would make good television programs? What would need to be added to the scenes to make them better?

COMPOSITION ASSIGNMENTS:

1. Plan to tell a group story. One person provides the who, the second what, the third where, and the fourth when. Remember you must be ready to have your part fit with the rest.
2. Write a short incident telling who, what, when, where in as many ways as you can. Does changing the order make any difference in the meaning?

IMAGINATION AND THEATRE FORM: PROPERTIES

OBJECTIVES:

1. To create a character, using an object for stimulus.
2. To develop a scene, using the character personalities created.

IMAGINATION WARM-UP:

Concepts: The senses stimulate the imagination.

The use of props can add to the clarity of a character.

Procedure: (Use the box full of objects and accessories described in Lesson 27. Each student should have a different item from the one he had in the earlier lesson.)

Examine the item carefully. Imagine that this particular item was very important to its owner for some reason. The owner may be human or non-human. Walk around the room, being careful not to interfere with anyone else. Think about the character who might have owned the item and why it was so important to him or her or it. Try to become that character in your imagination. How old are you? Let's see it in your walk. Use the item you have as your character would. Talk about the item out loud, but to yourself, in your character's voice. (Allow them time to create the character, sidecoaching when necessary.)

IMAGINATION AND THEATRE FORM: PROPS

Concept: Exercising the imagination can develop agility and speed in perceiving relationships.

The use of props can add to the clarity of a play.

Procedure: 1. Introduce and Plan: Join with two other people and the three of you discuss your characters. Tell who you are and the significance of the item you have.

Now think of a scene in which these three characters could find themselves together. You may build the scene around one of the objects if you wish. You may add to your characters so that you are friends, or enemies or relatives, or you may be strangers meeting for the first time. Remember each character has an objective.

2. Act: (They should try out their scenes and then show the scenes to the class. This may take two days. On the second day, the warm-up should be similar to the one for this lesson, using the same object of course. And they probably won't need as much time to get into the character.)
3. Evaluate: (Comment on interesting characters and situations. Also note good plot development, such as problem, complication, and solution. After all the scenes ask if they see any ways the scenes could have been strengthened.)

SCRIPT LESSON IV

(Use the play "The Cat That Walked by Himself")

IMAGINATION AND CONCENTRATION

OBJECTIVE: To respond spontaneously in character and within the context of the scene to an unexpected element.

MOVEMENT WARM-UP:

Concept: Movements are made with different kinds of effort.

Procedure: (Divide into four teams. Each team should be along one side of the room. If the room is gymnasium size, use only a portion of the room. Each team is to write down four activities, like building a fire, brushing teeth, buying groceries, on four separate cards. The cards are shuffled. Each team, in turn, picks a card and quickly pantomimes the activity. The other teams try to determine what the activity is in as little time as possible. Emphasis is on clear pantomime. It is not necessary to use all the cards.)

IMAGINATION:

Concept: Exercising the imagination can develop agility and speed in perceiving relationships.

Procedure: (Use the cards from Lesson 30. Divide into groups of four. Each group chooses a card from each of the "Who," "Where," and "When" piles. They are to plan a scene in two or three minutes. Before any of the scenes are shown, discuss the importance of staying in character and working within the context of the scene they have developed. Ask them what would happen if on television one of the actors suddenly called another actor's name and said, "Glen, you're supposed to do this now." How does one stay in character? The answer lies in concentrating on the objective of the character--what the character is trying to do, and also responding to the locale of the scene and other characters as if they were real.

Tell them that you may inject a surprise element in their scene. They are to react as their characters would if such a thing were really happening. They are to take no notice of you as you talk, but incorporate the idea in the scene. Note that they do this all the time in real life. If they were planning to go to a ball game and suddenly their mother said they couldn't go, they would react immediately. And each person would probably handle the situation differently. You might give them an example or two of what you mean by a surprise element, such as a rattlesnake is slithering across the floor, or a telephone rings bringing some kind of news.)

You will have an idea of what kinds of surprise elements to use from the cards they had made up. For example, if one of the "Who" cards had deep sea divers on it, the surprise element might be "Joe spots a killer whale advancing." The surprises can be given verbally or with additional sound effects. Other examples might be the following: a blinding storm, a bear's face in the window, someone beating down the door, the telephone rings--you can be the person on the other end of the phone giving bad or good news, a mysterious sound is heard, smoke is smelled.

Evaluate: (After each scene you might ask the audience if they saw any actors who stayed right in character the whole time. Did they handle the surprise in a way that was interesting and consistent with the characters they had created?)

After all scenes are finished, ask if they found any difficulty with the surprise element being interjected. Why? How might they handle such a situation another time?)

ADDITIONAL ACTIVITIES:

1. After they get the idea of how the surprise element works, the audience might be thinking of an appropriate surprise while they watch the scene. If a student thinks he has a good idea and can communicate it to the actors, he raises his hand. When the teacher recognizes him, he can interject his surprise element. There could be several surprises in one scene.

THEATRE FORM: MAKE-UP*

OBJECTIVE: To experiment with make-up.

MATERIALS: 1. The materials for this lesson can be as simple or as elaborate as your resources will allow. A surprising number of effects can be achieved just with eyebrow pencil and lipstick. Each student could be asked to bring those from home. The two other absolute essentials are cold cream and tissues. A tin of cold cream from the dime store should be sufficient. You can put a portion of cold cream on a paper towel for each child to use.

If you can get theatrical make-up, it will allow for more variety in the kinds of effects that can be created. Often bookstores close to universities will carry theatrical make-up, or grease paint. A tube or two of clown white is great fun and very popular with the kids. There is also a small box of assorted grease paints put out by Stein's Cosmetic Co. and also by Max Factor Cosmetic Co. The box labeled for males has more variety in it than the female box. Small portions of the make-up can be given out to those desiring a certain color.

You may have some mothers willing to donate some eye shadow, too.

2. Pictures from magazines can give some ideas for make-up--a freckle-faced boy, a clown, old people, etc.

THEATRE FORM EXERCISE:

Concept: Make-up can enhance the clarity of a character.

Procedure: (It is better if each person applies his own make-up. In that case, each student needs to bring a hand mirror. If there are not enough mirrors, the students can work in pairs and apply make-up to each other.

1. No matter what kind of make-up is to be applied, the first step is to put a coat of cold cream on the face, to insure easy removal of the make-up later on.
2. If a base is to be used, such as clown white or another color, it should be applied next.

*Although experimenting with make-up may seem very messy, it is no more so than working with clay or paints. Just be sure to have an ample supply of tissues available.

3. The rest is up to the imagination. Eyebrow pencil can be used to make lines and wrinkles. The students may wish to make a fantastic make-up using many colors--a clown, a ghost, a monster, a creature from outer space, an animal--or they may wish to make an old person or a glamorous person. Tell the students to consider their faces as being a piece of paper, and they are drawing a face on it.
4. When they are finished, ask them to think of how this character would speak. What kind of voice would he, she, or it have? They should think of something to say and take turns showing their make-up to the rest of the class and speaking in character for a moment. They may want to use something from the costume box, as well.
5. Use tissue to remove the make-up, adding more cold cream to areas that resist the tissue at first.

ADDITIONAL ACTIVITIES:

1. The students can work in two's or three's and develop a scene, using the characters they have created from their make-up. They could proceed as suggested in Lesson 33.
2. If there is a community theatre group in your town, perhaps one or two of the members would give a make-up demonstration for the class.

PLOT IV
(Tape number 4)

These lessons are based upon the Greek myth of Perseus and Andromeda. Because it is difficult to estimate the length of discussion in particular classes, it is left to the teacher to divide the lesson into appropriate segments for the class.

OBJECTIVES:

1. To recognize scene division.
2. To develop and expand upon the scenes from the story.
3. To act the story from beginning to end, or to act several scenes from the story.

CONCEPTS:

1. A story or play divides itself into scenes when there is a change of time, or a change of place, or when a new character enters.
2. In order to make a story come alive on the stage, it is often necessary to expand on the dialogue and to physically show the atmosphere through action.

The story is told on a tape. Preceding the story, a few statements will be made about how a play is divided into scenes. The students will be instructed to have a paper and pencil ready and briefly note the scenes in order by indicating the name of the main character in the scenes. It would be a good idea for the teacher to write down the cast of characters on the board before the story is heard. The characters are as follows:

Princess Danae	Hades
Perseus	Gray Ladies
King Polydectes	Medusa
Athena	Atlas
Hermes	Andromeda

After the tape is finished, ask the students what the scenes are, in order. Write them on the chalkboard. There will probably be more listed than are necessary or desirable for playing. Ask them to choose the scenes that would be most important to the story--scenes that contribute to the plot division of problem, complication, and resolution. The seven most probable scenes would be the following:

1. The send-off by Polydectes
2. Gifts of the gods
3. Encounter with Gray Ladies
4. Encounter with the gorgons and Medusa
5. Atlas
6. Andromeda and the dragon
7. Return to Polydectes and the demise of same

You may wish to discuss some of the various problems in playing the scenes, to help stimulate imaginations before going into group work. For example, how could you make it seem as if Atlas is growing into a mountain? Would it be possible to use more than one person to create the effect? What are some ways the terrible sea-dragon could be created?

The next task is to assign the various scenes. The best plan is to let the children work on the scene that most appeals to them. Some of the scenes can be accommodated to use more than the number indicated in the story. For example, there could be more than three gray ladies. Maybe the actors in the first scene could also plan and play the last scene. In other scenes, it would be better to have a different student play Perseus in each scene, since his part takes a good deal of planning and relating to specific characters.

After the scenes are assigned, each group should work out their own scene. It is suggested that a set of questions pertaining to a particular scene be given to the group to guide them in their planning. You will also want to visit the various groups to help with any problems that may arise.

The questions for the scenes are listed below. You may add any you would like to the list, or adjust the list to suit the particular scene division your class may have made. Some of the students may wish to look up more information about their characters. You may want to replay the tape before the individual groups begin planning so they can begin visualizing their own scenes.

Opening and closing scenes with King Polydectes and Perseus:

1. What is the purpose of the opening scene? Does the closing scene relate to the opening scene? How?
2. Where do the scenes take place? What can you do to create the atmosphere?
3. Why does King Polydectes want to send Perseus away? What conversation might the two characters have?

4. What could the King do when Perseus returns with Andromeda that would show his hatred of Perseus?
5. Was Perseus angry? Where did he keep Medusa's head? Why does Perseus show Medusa's head to the king?
6. If Andromeda is present, what does she do throughout the scene? How does she feel toward the King? Where is she when Medusa's head is shown?
7. Act the scene out once, discuss possible improvements. Act it out again.

Scene with the gods:

1. Where does the scene take place?
2. Why did the gods want to help Perseus?
3. How did Athena help Perseus?
4. What does Hades look like? What does he say to Perseus?
5. What does Hermes look like? What does he say to Perseus?
6. How can Perseus move to indicate he is flying through the air?
7. Act the scene out once. Discuss possible improvements. Act it out again.

Scene with the Gray Ladies:

1. Where does the scene take place? How can you make the stage gloomy appearing?
2. What do the Gray Ladies look like? How do they sit? What sort of mournful song were they singing? What do their voices sound like?
3. Why were they passing their one eye back and forth?
4. After Perseus snatched the eye, the sisters thought one of the other sisters had hidden it. What would they do?
5. Why did they help Perseus?
6. How did Perseus feel when he first saw them? What is his objective? How could he help establish that the cave is gloomy and dark?
7. Act the scene out once. Discuss possible improvements. Act it out again.

Scene with the gorgons and Medusa:

1. What sounds were coming from the cave? What might the gorgons or the snakes be whispering about?
2. Why does Perseus have to be careful? How can you build up suspense?
3. How do the shield and sword help him?
4. What is the reaction of the gorgons when Medusa's head is cut off? How can you show that her head is cut off? What will you put the head in?
5. You may want to show how the drops of Medusa's blood change into poisonous serpents as he flies.
6. Act out the scene. Discuss possible improvements. Act it out again.

Scene with Andromeda and the sea serpent:

1. What were the people doing on the shore that attracted Perseus' attention?
2. Why was Andromeda chained? How does Perseus find out?
3. What does the sea monster look like? Are there any sound effects that would be helpful in this scene?
4. How can the fight scene be developed without actually hurting the actors? How could the effect of the lashing tail of the serpent be made? How can you build the suspense? What are the people on shore doing during the fight?
5. What does Andromeda do when she first sees the dragon? How can she show her fear and horror? How does she feel when she is untied? Does she say anything?
6. Act out the scene. Discuss possible improvements. Act it out again.

If some of the groups would like to use music or sound effects, or lights, they may do so. Also, some of the characters might be enhanced by make-up and the indication of a costume. If possible, have various record selections available for them to listen to and try out. Dark, heavy ominous music is appropriate for the Gray Ladies and Medusa, and the first part of the Andromeda scene. Wild, tumultuous music might add effectively to the fight scene with the dragon.

Also, the students may want to use some props for a sword, shield, the head of Medusa, etc.

The play may be structured as much as the children want it structured. How far they want to proceed is dependent upon their interest and enthusiasm. They may want to have a narrator between scenes, or they may want to set up the scenes in different parts of the room.

The students should evaluate the play as a whole after it is all put together, commenting upon strong mood, building of suspense, mounting excitement, concentration, etc. They may also have some ideas about how various scenes could be improved.

ADDITIONAL ACTIVITIES:

1. Many myths lend themselves to dramatization. The students may want to read some Greek or Norse myths and choose one to dramatize.
2. There are two play scripts of Greek myths in the third and fourth grade curriculum. One is "The Contest," the story of Arachne and Athena; the other is "Deucalion and the Flood." There is one script of a Norse myth: "The Hammer of Thor."

SCRIPT LESSON V

(Use the play "The Story of Keesh")

SUMMARY

OBJECTIVES:

These final lessons are summary lessons. The first part is largely discussion, to draw together the various concepts they have learned intellectually. The second part takes the form of exercises similar to the rest of the curriculum, to try to draw together various concepts they understand intuitively. While in some instances there will be students who have gained both an intellectual and intuitive understanding of the nature of drama, there will be other students who can verbalize quite well about drama but who exhibit little intuitive involvement. Conversely, some students can be expected to become very involved in the action of drama, yet they do not exhibit an intellectual grasp of the subject.

PART I
PROCEDURE:

(The discussion for the lesson can take any form or direction you feel appropriate for your class. The discussion is naturally dependent upon the kind of experiences the class has had in drama. The following are a few suggestions.)

When you watch television or see movies or plays, do you feel you are more aware of the acting and the plot than you were last year? What are some of the things you find yourself noticing? Can you think of an example of really good acting you saw? What made it good? Did you see any poor acting? What made it poor?

Let's imagine that you are all experienced actors. You are giving advice to some students who are just starting out acting. Is there one thing that stands out in your mind as being the most important thing for an actor to learn to do well? (There is no one answer, of course. The answers depend on the individual responding. You may wish to note their answers on the board. It may be possible to categorize them as you write. For instance, they may fall into categories of acting tools and drama elements, or into more specific categories of imagination, concentration, movement, pantomime, characterization, dialogue.

When you watch a play, whether on television or at a theatre, aside from the acting, what causes you to decide whether you like the play or not? Is there something about the way the plot is developed that causes you to like the play? (They may bring out an element such as suspense. If so, you can discuss the nature of suspense, how it is built, etc. Or, if someone says the characters seem real, you can discuss how character objectives, movement, speech, response to other characters all contribute to the truth of the play.)

PART II

The exercises for this final lesson should be designed so that the children have an opportunity to reveal their understanding of drama through action. If there are exercises from past lessons which the children particularly enjoyed, they might be used again at this time. The exercises chosen should be those in which the students develop the scenes and act them out, rather than those in which the plot was already determined and then acted by the students. Examples of past exercises which would be suitable are listed below. And, you may have some ideas which would be equally suitable for your class.

1. Scenes built around the "Who," "Where," and "When" cards. Refer to Lessons 30 and 35.
2. Scenes built around the box of objects. Refer to Lessons 27 and 33.
3. Scenes developed around a particular object, with each group doing their scene in a different time. Refer to Lesson 25.
4. Scenes developed to create a mood. Refer to Grade 5, Lesson 58.
5. Listen to a series of sounds, develop a scene around them.

Or look at a picture and develop a scene.

Or listen to a piece of music and develop a scene.
6. Scenes developed from a single sentence. Refer to Lessons 19 and 32.

It is suggested that two scenes be acted. The first scene could be one in which the students are allowed a minimum planning time and no time to run through the action beforehand. (Refer to Lessons 30 and 35.) The main objective is for the children to use their imaginations with agility and speed to organize a scene. During the playing of the scene, the objective is to react with spontaneity and good concentration. After all the scenes are finished, evaluate the scenes, noting particularly good organization accomplished in a short period of time, and evidence of focused concentration. You might ask the class what the objectives were of various characters.

The second scene can be planned, complete with a sketch of the floor plan, rehearsed, and presented to the class. If they wish to ask others to help with sound effects or lighting effects, that would be acceptable. If your class has shown a great deal of interest in semi-staging their scenes, you may wish to assign this scene a week in advance so they can gather together properties they may wish to use and take time to work out technical details. The objectives for this scene are: 1) that the children develop a plot, showing understanding of the various elements of a plot, 2) that they develop characters with clear objectives and attitudes, revealed through movement, voice, and speech.

After all of the scenes have been presented, a brief, enthusiastic evaluation may be in order. You may wish to ask questions such as "Were there any scenes which developed the problem complication and solution very clearly? Which ones?" "In which scenes did you see particularly strong character development? What did the characters do that made you feel they were real people?" "Was speech used effectively in any of the scenes? Did the tone of voice relate to the scene?" Naturally the questions will depend upon the nature of the scenes presented.

Most important, the students watching and participating should enjoy these final scenes and experience a feeling of accomplishment at their completion.

COMPOSITION ASSIGNMENTS:

1. (Analyze and discuss a current, dramatic TV show that most children have watched. Have students discuss such questions as:
 - a. Did the characters stay true to their role? How did they portray the kind of person they were?
 - b. Was there suspense? How was it built?
 - c. Was there an element of surprise? When was it revealed?
 - d. Was there conflict? How did the author make you aware of it?
2. Plan to watch a particular TV program and write a brief evaluation of it. Tell how each aspect of the play contributed to the total effect. Give specific examples.)

ED 075852

Drama Curriculum, Levels V - VI

THE MAGIC DRUM

THE SQUIRE'S BRIDE

THE FOOL OF THE WORLD AND THE FLYING SHIP

Developed under contract with the
United States Office of Education
Department of Health, Education, and Welfare

by

The Oregon Elementary English Project
University of Oregon
Eugene, Oregon
1971

CS 2005/0

A dramatization of "The Magic Drum" (African Myths and Legends, by Kathleen Arnott. New York: Henry Z. Walck, Inc., 1962), similar to that of "The Fool of the World and the Flying Ship," is included in the experimental version of the curriculum; but because the selection is copyrighted, the dramatized adaptation may not be issued in a version to be released to the public domain.

THE MAGIC DRUM

Characters

King

King's Wife

Tortoise

Tortoise's Wife

Tortoise's Son

King's Daughter

Warriors (5 or 6)

Advisor to King

Narrator

THE MAGIC DRUM

OBJECTIVES:

1. To become acquainted with the dramatic form by reading a play.
2. To encounter problems in staging and solve them.
3. To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(Each actor can read the questions about his part and answer them to himself.)

King's Wife:

How does she feel toward the Tortoise?

Does she think her daughter was wrong to eat the palm nut?

How does she feel toward the Tortoise?

Tortoise:

How can you make it seem as if the Tortoise is up in a tree? How will he climb down?

Why does he want the Magic Drum? Does he plan to share his food with the rest of the country, as the King does?

How does he act when he sees the King?

What does he think when the warriors appear and start beating him? What does he do? How can you show he is being hurt?

Why does he decide to give another party?

How will you move like the Tortoise? Will you move on your hands and knees, or will you stand upright?

Tortoise Family:

What do they think when the warriors appear? What do they do? How can you show they are being hurt?

How will you move like tortoises?

Warriors:

How can you make it seem as if you are beating the tortoise family, without actually touching them? Practice the fight scene.

King:

Is he willing to help the Tortoise when he demands repayment for the palm nut?

What does he think when Tortoise asks for the Magic Drum?

Is he worried about what might happen to the Drum?

Why does he give the Drum to the Tortoise?

Advisor:

Why is he against giving the Magic Drum to the Tortoise?

Why is he so worried?

STAGING SUGGESTIONS:

Keep the audience in mind when you solve the following problems:

Decide where the water is, for the first scene, and where the palm tree is.

What will you use for a palm nut?

What will you use for the Magic Drum?

Where will the Warriors come from?

Practice the fight scene so that it looks real, but no one touches anyone else. What noises would the tortoises make? Would the warriors say anything while they fight? How will they know when to stop?

DISCUSSION:

(Teacher: After the play, you might want to ask the entire class some questions about the play. The following are examples.)

1. What was the secret of the Magic Drum?
2. Were you pleased with what happened to the Tortoise?
3. Why did he give the Drum back to the King?

A dramatization of "The Squire's Bride" (Through Fairy Halls of My Book House, ed. Olive Beaupre Miller. Chicago: The Book House for Children, 1937), similar to that of "The Fool of the World and the Flying Ship," is included in the experimental version of the curriculum; but because the selection is copyrighted, the dramatized adaptation may not be issued in a version to be released to the public domain.

THE SQUIRE'S BRIDE

Characters

Squire

Jim

Mary Jones

Ned

Farmer Jones, Mary's father

Wedding guests (8 or 9)

Horse

Narrator

THE SQUIRE'S BRIDE

OBJECTIVES:

1. To become acquainted with the dramatic form by reading a play.
2. To encounter problems in staging and solve them.
3. To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(Each actor can read the questions about his part and answer them to himself.)

Squire:

What do you think he looks like?

What kind of a person is he?

Why doesn't Mary want to be his bride?

Why does he insist that she will marry him anyway?

How does it happen that he doesn't find out that the bride is a horse until the very end?

Practice a relaxed fall to one side, so you do not hurt yourself.

Mary Jones:

Why doesn't she want to marry the Squire?

What does she think of her father?

How do you know that she is a very clever person?

Farmer Jones:

Why is he so anxious to have his daughter marry the Squire?

Do you think Mary often does what he tells her to?

How does he feel when she refuses to marry the Squire?

Jim and Ned:

What do they think when the Squire tells them to take the horse to the bedroom?

How can you show that you have to work hard to move the horse?

What does Jim think when the Squire tells him the horse is to be dressed like a bride?

Horse:

If two of you are playing the horse, practice how you will walk.

Why do Jim and Ned have trouble getting the horse into the bedroom?

Wedding Guests:

The Squire is very rich, so he must be giving a fine wedding feast. Can you think of what you might talk about to one another, to show how pleased you are that you were invited?

How do you feel about the Squire? How do you act toward him?

What do you think when the "bride" comes in? What do you do? What might you say to each other?

Decide what age you are, what you look like, how you walk and talk.

STAGING SUGGESTIONS:

Keep the audience in mind when you solve the following problems:

The bedroom, where the horse is dressed, can be off stage. But the horse should be pushed and pulled into the living room, on stage, and then out through the door into the bedroom. Decide where the doors should be.

How will you costume the horse?

Be sure that the Squire is never in a place where he would be able to see the horse, until the very end. Plan out exactly where everyone will stand, or sit.

DISCUSSION:

(Teacher: After the play, you might want to ask the entire class some questions about the play. The following are only examples.)

1. What did you like about the play?
2. Were you glad that the Squire was fooled? Why?

THE FOOL OF THE WORLD AND
THE FLYING SHIP

Characters

Father	Hopping Man
Mother	Drinker
Oldest Son	Eater
Middle Son	Wood Carrier
Fool of the World	Servant
Old Man	Tsar
Listener	Narrator
	Messenger (may be played by the same person who plays the Servant)

THE FOOL OF THE WORLD
AND THE FLYING SHIP

Scene 1

Narrator

In Russia, long ago, there lived a farmer and his wife who had three sons. Two of the sons were clever, handsome, and charming, but the third was so quiet and did so little that he was called the Fool of the World. His parents cared a great deal for their two older sons but thought so little of the Fool that they sometimes even forgot to fix enough food for him to eat. One evening when the family was eating dinner, there was a knock on the door.

(Knock, knock, knock)

Father

Who do you suppose that is?

Mother

If you will go and open the door, we will find out.

Father

(Opens the door) Hello, friend. How can I help you?

Messenger

I am a messenger from the Tsar. Are there any young men living here?

Father

Oh yes, yes. Come in and sit down.

Messenger

(Enters) The message is this: The Tsar wishes to have a flying ship--one with wings that could sail all over the sky. He will give his daughter, the Princess, in marriage to anyone who can build such a ship.

Mother

(Talking to the two older sons) What a wonderful chance for you two clever boys!

Oldest Son

Yes, mother, it certainly is! Come, brother, let's get our things together and leave this very night.

Middle Son

Fine, brother! I'm sure that one of us, at least, can build the ship and become a great man when he marries the Tsar's daughter.

Father

Mother, get some fine food ready for them to take along while I help them pack their belongings.

Narrator

The mother prepared cakes and pies and ripe apples and other delicious things for the sons to eat, and sweet wine to drink, and when they were ready, she walked with them as far as the edge of town to see them safely on their way. When she returned, the Fool, her youngest son, came up to talk to her.

Fool

Mother, I'd like to go too. I want to make a flying ship and marry the Tsar's daughter.

Mother

You! You are too stupid to go anywhere. You would be eaten by wild animals or lost before you even left our yard.

Fool

Oh no, I wouldn't! I want to go! I want to go!

Mother

No! Now be quiet.

Fool

I won't be quiet, Mother. I want to go. I do, I do!

Narrator

Because of the Fool's nagging, his mother finally gave in and let him go. She gave him some stale crusts of bread to eat and a bottle of water to drink. She said goodbye at the door of the house. She cared so little for the Fool, that she had forgotten all about him by the time she closed the door.

The Fool was not unhappy with the way his mother treated him because he did not know that things could be different. Besides, there was a great adventure ahead of him, and he was eager to be on his way. He sang as he walked down the road. He had not gone far, when he met an old man.

Old Man

Hello, my boy.

Fool

Hello, Old Man.

Old Man

Where are you going?

Fool

Oh, haven't you heard? The Tsar wants someone to build a flying ship for him, and then he will let the person who builds the ship marry the Princess. I am going to build the flying ship myself.

Old Man

Do you know how to make a flying ship?

Fool

No, I don't.

Old Man

What will you do then?

Fool

Heaven only knows!

Old Man

Well, let's have something to eat and rest a while. Then we can talk more about this.

Fool

The food I have is not very good--I am really ashamed to offer it to you to eat. But you are welcome to share it.

Old Man

That's all right. Open your bag. I think you might be surprised at what you'll find.

Fool

(Opening the bag) Why, what's this? My mother put crusts of bread and some water in my lunch but they are not there now! (Takes things out of the bag) Here are fresh rolls, cooked meats, fruit, and a bottle of wine! Where did they come from?

Old Man

Don't worry about where they have come from. Someone powerful loves you, even if your mother does not. Let's get to eating some of that good food.

Narrator

The Fool and the Old Man had a wonderful time eating and laughing. They even sang some songs when they were finished. When the merry making was over, the Old Man spoke to the Fool.

Old Man

Because you are kind and generous, I will tell you how to get a flying ship. Listen carefully, for you must do exactly as I say.

Fool

Oh, I will, I will!

Old Man

Go down this road into the forest. Stop in front of the first big tree you see. Turn around three times, then hit the tree with your hatchet. Fall backwards on the ground and close your eyes. You will fall asleep. When you wake up, the flying ship will be ready. You may get in the ship and fly off wherever you want to go. But be sure to give a ride to everyone you meet along the way. Is all this clear to you?

Fool

Oh yes, oh yes! Thank you so much. I will do exactly as you say. Good bye! Good bye! (Fool walks off, waving to the Old Man)

Scene 2

Narrator

The Fool did as the Old Man had told him. He stopped at the first big tree he saw and struck it sharply with his hatchet. Then he let himself fall backwards to the ground and lay there with his eyes tightly shut. At once he fell sound asleep. When he awoke, there where the tree had stood was a little flying ship, complete with wings. The Fool jumped in, and off the ship sailed. The Fool sailed above the highway so he would not get lost. As he flew along above the highway, he looked down and saw a man with his ear pressed to the ground.

Fool

(Flies close to the ground) Hello, friend. What are you doing?

Listener

Hello to you, friend. I am listening to everything being said in the world.

Fool

Come fly with me. I may need you.

Listener

All right, I'd like to do that.

Narrator

The Listener got in, and he and the Fool flew on, talking and singing together. Soon they saw a man hopping on one leg while he held on to the other leg by the ankle.

Fool

Good morning, friend. Why are you holding on to one leg?

Hopping Man

I take such big steps that if I used both legs I would step clear across the world in one stride.

Fool

Well, with such power as that we may need you. Come with us.

Hopping Man

Thank you, I'd like to do that.

The three men flew on and on until they spied a man carrying a huge bag on his back.

Fool

Good day, sir. What is in your sack?

Eater

Oh, just a thousand or two loaves of bread.

Fool

Where are you going?

Eater

I'm going to get some more bread for dinner.

Fool

But you have so much bread in your sack already!

Eater

Oh, that little bit? That's only enough for one mouthful.

Fool

My goodness! Come with us. We might need you.

Eater

Thank you, I'd like that!

Narrator

Again the ship flew on, getting ever closer to the Tsar's palace. As they flew over a lake, the Fool saw a man walking around and around as if he were looking for something.

Fool

Hello, friend. Are you looking for something?

Drinker

Yes, I'm trying to find a drink of water.

Fool

Well, you have a whole lake in front of you. Why not drink from that?

Drinker

Oh, there is not enough water there to even wet my throat.

Fool

Well, I'm sure that you would fit in with our group. Come, fly with us!

Drinker

Fine, I'd like to do that.

Narrator

They flew on and on and on. Then they saw a man with a bundle of sticks on his back, heading toward the forest.

Fool

Say, friend, why are you taking your bundle of sticks into the forest? The forest is already full of sticks.

Wood Carrier

Oh, these are not ordinary sticks.

Fool

What do you mean?

Carrier

If I put these sticks on the ground, they will turn into a whole army of soldiers.

Fool

Really? Then come with us, friend. With such magic we need you.

Carrier

With pleasure! This wood is heavy to carry.

Narrator

The Fool and his friends met no one else on the road, and before long they reached the Tsar's palace where they flew down and anchored their ship in the courtyard.

Scene 3

Fool

Well, here we are. Now the Tsar will give me his daughter in marriage.

Listener

I hope you are right, friend.

Servant

Here! You peasants! What are you doing in the Tsar's courtyard? Get out of here!

Fool

No, we will not go. I have come to give the Tsar this flying ship and to marry his daughter.

Servant

Marry his daughter? You must be a fool to think that. You must wait till I tell the Tsar.

Narrator

The servant hurried away to tell the Tsar what the Fool had said.

Tsar

That peasant wants to marry my daughter? Even if he does give me the flying ship, I can't let my daughter marry a stupid peasant, no matter what I promised. (Pause) I know--I'll give him such hard things to do, before he can marry my daughter, that he will never be able to do them. Then I'll have both my daughter and the flying ship!

Servant

What a clever idea, Your Majesty!

Tsar

Go to the fellow in the flying ship and tell him that I am thirsty and want a cup of the magic Water of Life. And I want it within an hour.

Servant

I will, Your Majesty.

Narrator

While the Tsar and the Servant had been talking, the Listener had his ear to the ground and heard everything they said. He told the Fool what he had heard.

Fool

Oh my, what shall I do? If I searched for a hundred years, I'd never find the Water of Life. And he wants it in an hour!

Hopping Man

Never fear, my friend. I'll use both my legs and go get the water for you. (He lets go of his foot and runs off stage. He runs right back again, carrying a cup of water.) Here you are! The magic Water of Life!

Fool

Already? Thank you so much! (Gives the water to the Servant) Here is the water that the Tsar wanted. Take it to him and tell him that now I want to marry his daughter. (The Servant takes the water to the Tsar)

Tsar

(Surprised) How could these peasants have gotten this so quickly? Well, I must think of something else impossible for them to do. (Pause while Tsar thinks) I have it! Servant, go to the flying ship

and tell the men there that since they are so clever, they must also be very hungry. They must eat at one meal, as much bread as one hundred ovens can bake and twelve roasted oxen.

Servant

Yes, Your Majesty. I will give them your message right now.

Narrator

Of course, the Listener heard what the Tsar had said and told the Fool.

Fool

Why, what shall I do? I can't even eat one loaf of bread at a time. I surely can't eat hundreds of loaves! And the roasted oxen!

Eater

Don't worry. I can easily eat this little snack that the Tsar is going to give us. But I wish he'd let me have a full meal!

Narrator

The Eater gobbled the bread and the oxen, bones and all, and even complained that he was still hungry! So then the Tsar decided that the Fool and his friends must drink forty barrels filled with cider. The Listener told the Fool what he heard the Tsar say.

Fool

Why, I never drank even a quart of cider at one time. I certainly can't drink forty barrels full.

Drinker

Well, I can. You forget how thirsty I am. This will just be enough to wet my throat. I'll be back in a minute. (Goes off stage and comes right back, smacking his lips) I'm sorry there were only forty barrels. I'm still thirsty!

Servant

(Runs to the Tsar) The cider is all gone, Sire!

Tsar

(Very angry) All gone? Shall I never get rid of this fellow? Give him this message. If he is to marry my daughter, he must have an army of soldiers to take care of her, and he must bring the army here by tomorrow morning. That will stop him!

Servant

Yes, Your Majesty!

Narrator

When the Listener gave the Fool the message, the Fool was completely discouraged.

Fool

Well, dear friends, I am done for. You have helped me all you can, and I appreciate it.

Wood Carrier

Have you forgotten about me and my wood? I'll take care of everything. Don't worry.

Fool

Thank you, thank you, dear friend. When the servant comes, I'll tell him to tell the Tsar that if I can't marry the Princess tomorrow, I'll make war on this country and take her away by force.

Narrator

The servant gave the Tsar the message. But during the night the wood carrier spread his sticks around, and each stick turned into twenty soldiers. The courtyard was filled with soldiers, and hundreds more stood in rows outside the castle gates. In the morning, when the Tsar awoke, he was so frightened when he saw the soldiers with their guns and swords that he decided he had better keep his promise and not try any more tricks on so powerful a magician as the Fool. He sent a beautiful suit of clothes and rich jewels to the Fool to put on and begged him to marry the Princess. The Fool and the Princess fell in love when they met. They were married that very day and, of course, they lived happily ever after. And as for the Tsar, he spent the rest of his days flying around happily in his beautiful flying ship!

THE FOOL OF THE WORLD AND
THE FLYING SHIP
(A Russian Fairy Tale)

OBJECTIVES:

1. To become acquainted with the dramatic form by reading a play.
2. To encounter problems in staging and solve them.
3. To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(After the play has been read, each actor can read the questions pertaining to his part and answer them to himself.)

Father and Mother:

How do they feel about their sons? Why don't they love the youngest son? Are they mean to him?

How do their voices sound when they talk to the two oldest sons? How do they sound when they talk to the Fool?

Fool:

Why was he called the Fool of the World?

Why does he want to make a flying ship?

Why is he surprised when he opens his lunch bag?

What does the flying ship look like? How will you pantomime getting into it and flying around? Plan this pantomiming with the other characters, who will be in the ship with you.

How does he feel when he flies up in the air? How would you feel?

Is he ever worried that he might not succeed in doing all the Tsar asks him to do?

- Was he a fool?

Old Man:

Who was he?

What did he look like?

Why did he decide to help the Fool?

How does the magic work?

Listener, Hopping Man, Eater, Drinker, Wood Carrier:

All of these characters are doing something when the Fool sees them.
What exactly is each one doing?

Try to get a good picture in your mind of what your character looks like .

Do these characters have anything to do with the Old Man?

What do they think of the flying ship?

Tsar:

Why does he ask the Fool to do impossible tasks?

What does he think when the Fool gives him the magic Water of Life?

What does he think each time the Fool does what he was commanded to do?

Why does he finally beg the Fool to marry his daughter?

Servant:

What does he think of the Fool?

What does he think of the Tsar?

Does he walk fast or slow?

STAGING SUGGESTIONS:

Keep the audience in mind when you solve the following problems:

Are there any props that would be helpful to use in the play?

How can the actors use the stage so it seems as if they are flying for many miles?

How can the Fool and all his friends make it seem as if they are all flying in the flying ship?

DISCUSSION:

(Teacher: After the play, you might want to ask the entire class questions about the play. Also, you might want to note that this play is taken from a Russian tale, while the story they read in Literature is an Irish tale. Add: Certain themes and stories, like this one, are found over and over again in the literature of many lands. The names and places will be different, but the same story can be recognized. "The Indian Cinderella," which is also in this curriculum is another example.)

1. Who was the Old Man? Why did he decide to help the Fool?
2. Did the Fool deserve to win the Tsar's daughter? Why or why not?
3. Why did his family call him a Fool? Was he a fool?
4. Were you able to form a picture in your mind of what the flying ship was like?

Note: "The Fool of the World and the Flying Ship," in Through Fairy Halls of My Book House, ed. Olive Beaupres Miller, is a picture version of the story which your students may find interesting.

ED 075852

Drama Curriculum, Levels V - VI

THE CAT THAT WALKED BY HIMSELF

and

THE STORY OF KEESH

Developed under contract with the
United States Office of Education
Department of Health, Education, and Welfare

by

The Oregon Elementary English Project
University of Oregon
Eugene, Oregon
1971

CS 200510

THE CAT THAT WALKED BY HIMSELF

(Adapted from the story by Rudyard Kipling)

Characters

Woman

Cat

Man

Bat

Dog

Baby

Cow

Narrator

Horse

THE CAT THAT WALKED BY HIMSELF

Narrator

There was a time when the world was new, when all of the tame animals were wild. Even Man was wild until Woman tamed him--he was dreadfully wild! But Woman found a nice dry Cave to live in, and covered the floor with clean sand to sleep on, instead of wet leaves, and she lit a fine fire in the back of the Cave to cook over and to keep them both warm. And she said to Man, "Wipe your feet, dear, when you come in. We are now going to keep house."

One night after the Man had gone to sleep in front of the fire, the Woman took a shoulder bone of a sheep and made the first Magic in the world. Out in the Wet Wild Woods all the wild animals could tell that something strange had happened.

Dog

Why do you suppose that the Man and the Woman have made that great light in their Cave? (Sniffs) Do you smell that delicious smell? Whatever is going on must be good. It smells so delicious. I will go and see. Cat, come with me.

Cat

No, no. I am the Cat who walks by himself, and all places are alike to me. I will not come.

Dog

Then we will never be friends again. (Dog leaves.)

Cat

(Following) All places are alike to me. Why should I not go too and see and look and come away at my own liking? (Cat leaves.)

Narrator

The Wild Dog followed the delicious smell until he came to the Cave of Man. He went inside. The Cat hid where he could listen and not be seen by others and this is what he saw and heard.

Woman

(Man is sleeping by the fire.) Here comes the first Wild Thing out of the Wild Woods. What do you want?

Dog

O my Enemy and Wife of my Enemy, what is this that smells so good in the Wild Woods?

Woman

(Throwing the sheep bone to the Dog) Taste this and see, Wild Thing.

Dog

(Eats the meat on the bone) O my Enemy and Wife of my Enemy, give me another.

Woman

Wild Thing out of the Wild Woods, if you help my Man to hunt through the day and guard this Cave at night, I will give you as many roast bones as you need.

-3-

Cat

(Quietly to himself) Ah, this is a very wise Woman, but she is not so wise as I am.

Dog

O my Friend and Wife of my Friend, I will help your Man to hunt through the day, and at night I will guard your Cave.

Cat

(To the audience) That is a very foolish Dog. (Leaves quietly)

Man

(Waking up) What is the Wild Dog doing here?

Woman

His name is not Wild Dog any more. He is called the First Friend, because he will be our friend for always and always and always. Take him with you when you go hunting.

Man

That is a good idea.

Narrator

Using even stronger Magic, the woman tamed the Horse and the Cow to serve Man and Woman. The Cat watched each animal being tamed and decided that they were each very foolish to give up their freedom for the Woman's promises. When no other animals left the Wild Wood to go to the Man and Woman's Cave, the Cat decided he would pay the Cave a visit. He saw the Woman milking the Cow.

-4-

Cat

O my Enemy and Wife of my Enemy, where did Wild Cow go?

Woman

Wild Thing out of the Wild Woods, go back to the Woods again, for I have put away the Magic and we have no more need of either friends or servants in our Cave.

Cat

I am not a friend, and I am not a servant. I am the Cat who walks by himself, and I wish to come into your Cave.

Woman

(Laughing) You are the Cat who walks by himself, and all places are alike to you. You are neither a friend nor a servant. You have said it yourself. Go away and walk by yourself in all places alike.

Cat

(Pretending to be sorry) Won't I ever be able to come into your Cave? Won't I ever be able to sit by the fire? Won't I ever be able to drink warm milk? You are very wise and very beautiful. You should not be cruel, even to a Cat.

Woman

I knew I was wise, but I did not know I was beautiful. So I will make a bargain with you. If ever I say one word in your praise, you may come into the Cave.

Cat

And if you say two words in my praise?

Woman

I never shall, but if I say two words in your pr aise, you may sit by the fire in the Cave.

Cat

And if you say three words in my praise?

Woman

I never shall, but if I say three words in, your praise, you may drink the warm white milk three times a day for always and always and always.

Cat

(To the air) Now let the Wild, Wild Wind from the Wild Woods remember what my Enemy and the Wife of my Enemy has said. (The sound of wind is heard, as if to answer the Cat. Cat walks slowly away.)

Narrator

The Woman did not tell the Man and Horse and Dog about her agreement with the Cat, because they might not like it. The Cat lived in the Woods for several weeks until the Woman had forgotten all about him. Only a small brown Bat who lived in the Cave with the Man and Woman knew where the Cat was. Every evening the Bat told the Cat what things were happening in the Cave.

-6-

Bat

There is a Baby in the Cave. He is new and pink and fat and small, and the Woman is very fond of him.

Cat

Ah, but what is the Baby fond of?

Bat

He is fond of things that are soft and tickle. He is fond of warm things to hold in his arms when he goes to sleep. He is fond of being played with. He is fond of all those things.

Cat

Ah, then my time to go to the Cave has come.

Narrator

(While the Narrator speaks, the Woman, the Baby, and the Cat pantomime the action he describes.)

The Cat went to the Cave and hid until morning time. The Man and Dog and Horse went hunting and the Woman worked in the Cave to clean it up. The Baby cried and cried, so the Woman put him out in the sunshine and gave him some rocks to play with. Still he cried. (Woman goes inside the Cave, and continues to work.) Then the Cat put out his paddy paw and patted the Baby on the cheek, and it cooed; and the Cat rubbed against its fat knees and tickled it under its fat chin with his tail. And the Baby laughed.

Bat

O Woman, listen! Your Baby is not crying any more. A Wild Thing is gently playing with your Child!

Woman

A blessing on that Wild Thing whoever he may be. I was a busy woman this morning and he has done me a service by keeping my Baby quiet.

(The Wild Wind begins to blow loudly. The Woman goes outside to listen. In the meantime, the Cat enters the Cave.)

What is the Wild Wind saying?

Cat

O my Enemy and Wife of my Enemy and Mother of my Enemy, here I am! For you have said a word in my praise, and now I can sit within the Cave for always and always and always. But still I am the Cat who walks by himself, and all places are alike to me.

(Woman looks angrily at the Cat and sits down at her spinning wheel and begins to spin.)

Baby

(Cries and cries because Cat has gone)

Narrator

(While the Narrator speaks, the Woman tries to comfort the Baby.)

The Baby cried because the Cat had gone away, and the Woman could not hush it, for it struggled and kicked and grew red in the face.

(She brings the Baby, still crying and kicking into the Cave.)

Cat

O my Enemy and Wife of my Enemy and Mother of my Enemy, take a strand of the thread which you are using for weaving and drag it along the floor and I will show you a magic that shall make your Baby laugh as loudly as he is now crying.

Woman

I will do so, because I am at my wits' end; but I will not thank you for it.

Narrator

(While the Narrator speaks, the Woman, the Cat and the Baby pantomime some of the action.) The Woman held on to one end of the thread and the Cat ran after it and patted it with his paws and rolled head over heels, and tossed it backward over his shoulder and chased it between his hind-legs and pretended to lose it, and pounced down upon it again, till the Baby laughed as loudly as it had been crying, and scrambled after the Cat and frolicked all over the Cave till it grew tired and settled down to sleep with the Cat in its arms.

Cat

Now I will sing the Baby a song that shall keep him asleep for an hour. (Cat purrs and purrs.)

Woman

(Smiles at Cat and Baby) That was wonderfully done. No question but you are very clever, O Cat!

(The Wind blows hard, the Woman looks up and listens, and the Cat moves near the fire.)

Cat

O my Enemy and Wife of my Enemy and Mother of my Enemy,
here I am! For you have spoken a second word in my praise, and now
I can sit by the warm fire at the back of the Cave for always and always
and always. But still I am the Cat who walks by himself, and all places
are alike to me.

Narrator

(While the Narrator speaks, the Woman pantomimes some of the
action.)

Then the Woman was very very angry, and let down her hair and
put more wood on the fire and brought out the broad blade-bone of the
shoulder of mutton and began to make a Magic that should prevent her
from saying a third word in praise of the Cat. It was not a Singing
Magic, it was a Still Magic; and by and by the Cave grew so still that a
little wee-wee mouse crept out of a corner and ran across the floor.

Cat

O my Enemy and Wife of my Enemy and Mother of my Enemy, is
that little mouse part of your magic? (Points to small mouse)

Woman

(Shrieking) Oh! Eeek! No indeed! (Woman jumps up on a chair
and pulls her hair up so that the mouse cannot climb up it.)

Cat

Ah, then the mouse will do me no harm if I eat it?

Woman

No, eat it quickly and I will ever be grateful to you.

(Cat catches and eats mouse in one jump.)

Woman

A hundred thanks. Even the Dog is not quick enough to catch little mice as you have done. You must be very wise.

Cat

(The Wind howls, the Woman looks up and listens, and the Cat goes over to a saucer of milk and begins to drink from it.)

O my Enemy and Wife of my Enemy and Mother of my Enemy, here I am! For you have spoken three words in my praise, and now I can drink the warm white milk three times a day for always and always and always. But still I am the Cat who walks by himself, and all places are alike to me.

Woman

(Laughs) O Cat, you are as clever as a Man, but remember that your bargain was not made with the Man and the Dog, and I do not know what they will do when they come home.

Narrator

That evening when the Man and the Dog came into the Cave, the Woman told them all the story of the bargain while the Cat sat by the fire and smiled. The Man spoke first.

Man

That is an interesting bargain he made with you, Woman. But he has not made a bargain with me or with all proper Men after me.

Narrator

And so the Man went out and got his two leather boots, his stone axe, a piece of wood, and a hatchet and put them in a row in front of the Cat.)

Now, Cat, we will make our bargain. If you do not catch mice when you are in the Cave for always and always and always, I will throw these five things at you whenever I see you, and so will all proper Men do after me.

Woman

Ah, this is a very clever Cat, but he is not so clever as my Man.

Cat

(Counts the five things) I will catch mice when I am in the Cave for always and always and always; but still I am the Cat who walks by himself, and all places are alike to me.

Man

Not when I am near. If you had not said that last I would have put all these things away for always and always and always; but I am now going to throw my two boots and my little stone axe--that makes three--at you whenever I meet you. And so shall all proper Men do after me!

Dog

Wait a minute. He has not made a bargain with me or with all proper Dogs after me. (Growls at Cat) If you are not kind to the Baby while I am in the Cave for always and always and always, I will hunt you till I catch you, and when I catch you I will bite you. And so shall all proper Dogs do after me.

Woman

Ah, this is a very clever Cat, but he is not so clever as the Dog.

Cat

(Counts the Dog's teeth) I will be kind to the Baby while I am in the Cave, as long as he does not pull my tail too hard, for always and always and always. But still I am the Cat that walks by himself, and all places are alike to me.

Narrator

Then the Man threw his two boots and his little axe at the Cat and the Cat ran out of the Cave and the Dog chased him up a tree; and from that day to this, three proper Men out of five will always throw things at a Cat whenever they meet him, and all proper Dogs will chase him up a tree. But the Cat keeps his side of the bargain. He will kill mice and he will be kind to Babies when he is in the house, just as long as they do not pull his tail too hard. But when he has done that, and between times, and when the moon comes up and night comes, he is the Cat that walks by himself, and all places are alike to him. Then he goes out to the Wet Wild Woods or up the Wet Wild Trees or on the Wet Wild Roofs waving his wild tail and walking by his wild lone.

THE CAT THAT WALKED BY HIMSELF

OBJECTIVES:

1. To become acquainted with the dramatic form by reading a play.
2. To encounter problems in staging and solve them.
3. To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(Each actor can read the questions about his part and answer them to himself.)

Dog:

Why does the Dog call Man his enemy and the Woman, wife of his enemy? Later he changes and calls them "Friend" and "Wife of my Friend." Why?

Why does he go to their cave?

Was the agreement that he made with the Woman a good one?

Why did he make a bargain with the Cat at the end of the story?

Form a picture in your mind of what the Dog looks like and how he moves. Practice your movements so that they seem like those of the Dog.

Cat:

Why does the Cat keep saying, "I am the Cat who walks by himself, and all places are alike to me?"

Why does he decide he wants to come into the cave after all?

He says he is neither a friend nor a servant. How would you describe his personality?

What finally gets him into trouble?

What does he look like? How does his walk show his personality? Practice your movements so that they seem like those of the Cat. What does he do to capture the mouse? You will probably want to pantomime chasing an imaginary mouse instead of using a prop for one.

There are a few speeches by the Narrator in which the Cat pantomimes what is said. It is not necessary to pantomime all the actions he describes. Choose which ones you will do and practice them.

Woman:

What does she use her magic for?

What does the Cat say that causes her to tell him he can come in if she says one word in his praise?

Why is she upset when the Baby cries?

Why is she angry when the Cat comes into the cave? Why doesn't she throw him out?

What does she think when she sees the mouse?

What does she think of her Man and Dog when they bargain with the Cat?

There are a few speeches by the Narrator in which the Woman pantomimes the action he describes. There will not be time to do all of the action. Decide which actions you will do and practice it.

Man:

Why does he bargain with the Cat?

Bat:

How does he help the Cat?

Baby:

How old is the Baby? Remember he does chase the Cat at one time in the play.

Why does he cry so much? Can you cry like the Baby?

Why does he stop crying when the Cat rubs against him?

When other characters are speaking, be sure to cry softly, so their words can be heard.

STAGING SUGGESTIONS:

Keep the audience in mind when you solve the following problems:

What will you do to indicate where the opening of the cave is? Notice that some of the action takes place outside the cave as well as in it.

What will you use for the sound of the Wind?

Decide with the Cat and the Dog whether they should move on all fours or whether they will walk on their hind legs, suggesting the rhythm of the animals.

What props do you need?

In the Narrator's last speech, the Man throws things at the Cat, and the Dog chases the Cat up a tree. What kind of action will you use for this? One idea might be to have the Man and Dog chase him offstage, about to throw the boots and axe. Then sound effect noises could be made offstage.

Practice the parts where the Narrator speaks and the Woman, Baby, and Cat pantomime the action.

EVALUATION:

(Teacher: After the play, you might want to ask the entire class some questions about the play. The following are only a few examples.)

1. Did you notice any differences between the story and the play versions?
2. What part of the play did you like best?
3. How would you describe the Cat's personality?

THE STORY OF KEESH

(Adapted from the story written by Jack London)

Characters

Keesh

Ikeega, his mother

Klosh-Kwan, the chief of the tribe

Ugh-Gluk

Bim

Bawn

Massuk

Bear

Narrator

} Members of the Council

THE STORY OF KEESH

Narrator

During the long, cold winter nights in the land of the polar sea, old men tell their children and grandchildren the story of Keesh. He lived long, long ago and became very famous among the Eskimos. When he was thirteen years old, his father, Bok, was crushed by a polar bear he was hunting to save the tribe from starving. After Bok died, Keesh lived in the smallest of igloos alone with his mother, almost forgotten by everyone else. Keesh was not happy about the way they lived, so he went to a meeting of the Eskimo Council to talk about the situation.

Scene One

(Council members are seated on the floor in a circle.)

Klosh-Kwan

We have many things to talk about tonight, Council members. Let us begin by...

Keesh

(Interrupting.) I beg your pardon, Klosh-Kwan, I have an important matter to discuss with all of you.

Ugh-Gluk

Keesh! Do you, a mere child, dare to interrupt our chief?

Massuk

What could you possibly have to say that is so important?

Klosh-Kwan

Silence! Keesh, you may speak, but what you have to say had better be important!

Keesh

What I have to say is very important. It is the custom in our village that any meat brought in by hunters is shared equally by all of us. Mo mother and I get meat but it is old, tough, and full of bones.

Massuk

Enough! Enough! Put the child out! He can't talk to grown-ups like that!

(Men talk to each other and tell Keesh to leave. They gradually quiet down.)

Keesh

I speak as I do because my father was a great hunter who brought in more meat than two hunters, and he always saw to it that the poorest old man and old woman got their fair share of good meat.

Bim

(Angrily.) Send Keesh away, Klosh-Kwan. Who is he to think he can speak to the Council with such rudeness?

Keesh

You have a wife, Bim, and you can speak for her. And, Massuk, you have a wife and mother and speak for them. My mother has only me and I speak for both of us in the name of my father, Bok, the great hunter. (Keesh sits down.)

Ugh-Gluk

I can't believe my ears--that a mere boy should speak like this in Council.

Massuk

Send him home to bed. That's where boys belong this late at night!

Bawn

He should take a good beating to bed with him and perhaps he'd do better with no meat at all from the hunters!

Keesh

(Jumping up angrily.) Listen to me, you men! I shall never speak in Council again! Never! Until you come to me and ask me to come here, this is the last thing I have to say. My father, Bok, was a great hunter and I too shall hunt meat. The dividing of the meat which I shall do, shall be fair. No women and children will go to bed hungry! I Keesh, have spoken. (Keesh leaves the igloo.)

Bawn

Go. And good riddance!

Massuk

Imagine Keesh even thinking we would want him at our Council meetings!

Klosh-Kwan

He'll find that hunting is no job for a boy. Only a very foolish boy would try to kill a bear.

Massuk

(Laughing.) Can't you just see him running in terror when he first sees a bear? He'll never be able to kill one.

(Council members laugh at Keesh and his ideas.)

Scene Two

Narrator

The next day Keesh kept his word and, taking his bow, a large supply of arrows, and his father's hunting spear, he left the village. No boy had ever done such a thing before, and many of the men laughed at him.

Klosh-Kwan

There goes the brave hunter! (Laughs.)

Ugh-Gluk

The things he is carrying are so heavy, he'll be lucky if he can go fifty steps.

Bim

Maybe we should call him back.

Klosh-Kwan

No. Let him go. The experience will teach him a lesson. When he comes back, he'll be quiet and stop demanding so much of older, wiser people.

Massuk

You speak truly, Klosh-Kwan. He'll probably return tonight, a very different boy.

(Council members walk off laughing at Keesh.)

Scene Three

Narrator

The Council members stopped laughing at Keesh's adventure when a terrible storm came up and two days passed without Keesh returning. None of the men of the village went out to hunt because the storm was so wild. The men became worried and wondered if they had been too hard on Keesh after all. They were sure he had been killed by the storm, and they decided to go look for his body when the storm cleared.

Klosh-Kwan

Is everything ready? Do we have all of the food and supplies we will need?

Massuk

Yes, Chief, all is ready.

Ugh-Gluk

I have a bear-hide stretcher to bring back the body of Keesh to his mother.

Klosh-Kwan

Then let us start.

(Keesh enters.)

Bim

Wait! Look! Is that not Keesh? (Points to Keesh.)

Keesh

(Tiredly.) Yes, it is I.

(Ikeega rushes onto the stage.)

Ikeega

Did I hear someone say Keesh? Oh Keesh, my son! You are alive.

Keesh

Yes, mother. I am alive and I have found meat. Here is a small piece. (Hands mother meat he has been carrying.)

Klosh-Kwan

We thought you were dead and were just going to search for you.

Bim

Meat? You got meat? Where is the rest of it? Or is that little piece all the great hunter could find?

Keesh

I killed a mother bear and two cubs.

Bawn

You killed a mother bear and two cubs? I can't believe it!

Bim

Neither can I!

Keesh

Follow my trail over the ice and you will find them. Bring them back to the village to be divided among the people. I am tired now and will eat and rest.

Ikeega

Come, son, I will help you. (Both leave the stage.)

Massuk

Do you really believe him?

Bawn

Well, he did bring a small piece of meat back with him.

Bim

But maybe another hunter gave it to him.

Ugh-Gluk

What other hunter? No one else would be out in that terrible storm.

Klosh-Kwan

Stop arguing. We need meat and we have no choice but to go after Keesh's bears.

(The men gather their equipment together and start walking slowly.)

Massuk

Even if he did manage to kill a mother bear and two cubs, I'll bet he left them to freeze instead of cleaning and skinning and cutting the bears up into pieces.

Bim

You're probably right. We will have a hard job pulling heavy, frozen bear carcasses back here!

Klosh-Kwan

Never mind. Stop grumbling. The sooner we get started, the sooner we'll bet back.

(Men leave.)

Scene Four

Narrator

To their surprise, the bears had been killed, skinned, cleaned, and the meat cut up properly. They returned with the meat, and Keesh saw that the meat was fairly divided among the people of the village. After this Keesh was gone many times on trips lasting three or four days and he always killed bears. Other hunters became jealous of him and wondered how he could be so successful.

Massuk

Did you see the meat Keesh brought in yesterday?

Bim

Yes, I did. How does he do it? No other hunters are as successful as he is.

Ugh-Gluk

I think he is too successful!

Bawn

What do you mean?

Ugh-Gluk

I think he uses magic! Maybe the spirit of his father walks with him on his trips and kills all the bears.

Bim

Magic? I don't know if it's magic, but I do know I'm tired of going out after his meat!

-26-

Massuk

It couldn't be magic. There's no such thing.

Ugh-Gluk

Then how do you explain all the meat he gets?

Massuk

I don't explain it. But I know it couldn't be magic.

Bim

I think I know how we can settle all this.

Bawn

How?

Bim

Two of us will follow him on his next trip and watch how he kills the bears. Then we will know for sure.

Massuk

Good idea, Bim. You and Bawn follow him tomorrow morning and we will wait for your answer.

Scene Five

Narrator

So Bim and Bawn quietly followed Keesh, staying far enough behind so they could not be seen.

(Bim and Bawn are to the side of the stage talking to themselves. Keesh and the bear are on the other side. Keesh is following the bear.)

Bim

Look at Keesh. He is going right up to that bear! (Bear growls at Keesh and starts after him.)

Bawn

The bear is running and so is Keesh. But what is Keesh doing now? (Keesh drops ball of blubber. Bear picks it up and eats it.)

Bim

He's dropping something and the bear is eating it. It looks like he is dropping balls of some kind.

Bawn

He's dropping more and more balls and the bear is eating them all. (Bear stops, groans in pain and falls to the ground rolling and thrashing and groaning.)

Bim

Something has happened to the bear! He is in pain. (Bear gets up and staggers off stage with Keesh following.)

Bim

Let's follow and see what will happen now. Come. (Bim and Bawn follow quietly.)

Scene Six

Narrator

Bim and Bawn returned to the village and reported all that they had seen to the council members. They told that Keesh followed the bear until it fell and then he killed it with his spear. Some of the men still thought it

was magic that made it possible for Keesh to kill so many bears. The men decided to talk to him about it.

(Council sitting on floor. Half of stage is Council's meeting place and half is Keesh's igloo.)

Klosh-Kwan

We have talked many times about Keesh's good fortune in hunting. No one really knows how he does it.

Massuk

There is really only one way to find out, isn't there?

Bim

How?

Massuk

Ask him!

Bim

But he will never tell us the truth!

Ugh-Gluk

Well, we have tried everything else. What harm can come from asking?

Klosh-Kwan

Good idea. Bim, go to Keesh's igloo and ask him to come here.

Bim

Yes, Chief, I will.

(Leaves igloo and goes to Keesh's igloo. Enters igloo.)

Keesh

Hello, Bim. Welcome to my igloo.

Bim

Thank you, Keesh. The Council is doing you the great honor of asking you to come to our meeting now.

Keesh

Oh, I'm sorry, Bim. I can't do that.

Bim

You what? No one refuses to come to a Council meeting when they are asked to do so.

Keesh

I do. I am hungry and tired and don't wish to go anywhere. However, my igloo is big enough and if the Council wishes, they may come here!

Bim

Here? We never meet anywhere but the Council igloo.

Keesh

Well, then, I guess we won't be able to talk. If you'll excuse me, Bim, I will eat now! (Begins eating.)

(Bim leaves angrily and returns to Council igloo.)

Klosh-Kwan

Well, Bim, where is Keesh?

Bim

He refused to come!

Klosh-Kwan

Why? What did he say?

Bim

He said he was tired and hungry and did not want to leave. He also said his igloo was big enough for all of us and we could come there if we wanted to.

(Men look angry and talk to one another.)

Klosh-Kwan

Quiet! We all know that Keesh keeps his word. If he says he will not come here, he will not come. Do we want to know how he kills bears or not?

Massuk

We want to know.

Klosh-Kwan

(Stands up.) Then I think we'd better go to Keesh's igloo. Come.
(They all go to Keesh's igloo, enter, and sit in a circle.)

Keesh

Welcome to my igloo.

Klosh-Kwan

We have come with a question for you, Keesh. Bim and Bawn followed you on your last hunting trip and saw how strangely the bear you killed acted. Some Council members think you used witchcraft to kill the bear. Is this true?

Keesh

(Smiles.) No, it is not. I don't know anything at all about magic. I used my head to find a way to kill the bear.

Klosh-Kwan

And can any man use your plan and kill bears?

Keesh

Any man.

(Men look at each other in surprise.)

Klosh-Kwan

And will you tell us how you do this, Keesh?

Keesh

Yes, I will tell you. It is really simple. (Picks up a small piece of whalebone.) Watch. (Wraps rolled up piece of whalebone in a chunk of blubber.) After I put the curled up whalebone in the ball of blubber, I set the ball outside to freeze. When I am hunting, I drop the balls of blubber in front of the bear and he picks them up and eats them. As the blubber melts, the whalebone uncurls and cuts the bear's stomach and makes him sick. When he is very sick, I kill him with my spear. That's all there is to it. (Keesh goes back to his eating. The men forget their anger and look at him in amazement.)

Bim

(Excited.) Wait a minute. Let's see if I have this right. (He goes to Keesh and tries to make a blubber ball while he speaks. Keesh helps him. The other men watch and try it too.) Now, first you curl the

whalebone. Like this? Now how do you get it in the blubber ball?

(Keesh shows him.) Why yes! Of course!

Bawn

(Also excited.) Now all we do is put them outside to freeze! (The others nod and laugh.)

Klosh-Kwan

Council members, gather close to me for a moment. (Keesh continues to eat while the others huddle around Klosh-Kwan. They whisper and mumble together. When they are finished talking, they quietly turn to face Keesh.)

Klosh-Kwan

Keesh, you have shown clearly that you are indeed the son of the great hunter, Bok.

Massuk

(Interrupting.) Oh, yes, Keesh! Why, we have never seen such a . . . (Klosh-Kwan looks at him sternly to silence him.)

Klosh-Kwan

What is more, you have proven that our old tribal ways may not always be the best.

Ugh-Gluk

(He can't help but interrupt.) The way we were hunting, we might all have starved by the end of winter!

Bawn

That's true, Keesh. If it weren't for you . . .

Klosh-Kwan

What we are trying to say, Keesh, is that the tribe needs you--the Council needs you. Will you join us as an honored member of our Council, sharing the wisdom of your ideas with us? (All the Council members nod and smile at Keesh.)

Keesh

Thank you, Klosh-Kwan and members of the Council. I have no doubt that you, too, will have many ideas to help guide our people. I will be happy to serve with you. (They are all delighted and each in his own way quietly tells Keesh how glad he is to have him, while the Narrator speaks.)

Narrator

And this is the story of Keesh. Eventually, he became chief of the tribe because he was so clever and kind. And it is said that no one in his tribe ever cried in the night again because he was hungry.

THE STORY OF KEESH

OBJECTIVES:

To become acquainted with the dramatic form by reading a play.

To encounter problems in staging and solve them.

To present the play to the class by reading it and acting it.

QUESTIONS FOR THE ACTORS:

(Each actor can read the questions pertaining to his part and answer them to himself.)

Keesh:

How would you describe the character of Keesh? Was he the kind of boy many adults like? Why were the Council members angry with him?

Why did he dare to talk in the way he did to the Council?

An important part of the play is when the two men watch Keesh hunting the bear. Keep in mind Keesh's objective and how serious and dangerous bear hunting is. He must constantly be alert in case the bear tries to attack him. Practice with the bear, showing the hunt in a way that will be believable to those watching.

Why does Keesh insist that the Council come to his igloo?

In Scene Six, Keesh is in his igloo, visible to the audience, while the others talk in the Council igloo. What will Keesh do while they talk? Remember you do not hear what is being said in the other igloo.

How does he feel when they ask him to be a member of the Council?

Why does he accept?

Klosh-Kwan:

What does he say and do that shows he is the Chief of the tribe?

What does he look like?

How does he feel about Keesh? Does he seem as annoyed with him as the others do?

Ugh-Gluk, Bim, Bawn, and Massuk:

How would you describe these men?

Why are they so upset with Keesh?

Why did they seem worried when the storm came up?

How do they feel when Keesh is so successful at hunting? Why do they decide to follow him? What do they think when they see what he does?

How do they feel when Keesh refuses to come to the Council igloo? Why is it hard for them to go to Keesh's igloo?

What is their attitude when they first sit down in Keesh's igloo? How and why does their attitude change?

How do they show their excitement?

Several places in the script say that the Council members talk among themselves. Decide what they are saying at those times.

Why do they decide to ask Keesh to join the Council?

Ikeega:

Why was Ikeega concerned about Keesh?

How does she feel when she sees him?

Bear:

Although the bear has nothing to say, his part is very important. Carefully read through the action, of the bear hunt, described by Bim and Bawn in the script.

What does the bear think when he first sees Keesh?

What causes him to stop chasing Keesh? Why does he eat all the blubber balls? How do you know he doesn't chew them?

What can you do to show that the bear gradually feels more and more pain?

STAGING SUGGESTIONS:

Keep the audience in mind when you solve the following problems.

Scene One takes place in the Council igloo. Where does Scene Two take place? Do you want Keesh in the scene or are the Council members watching him in the distance?

Make a list of the props necessary for the play. Will you use props for the whalebones and blubber balls or will the actors pantomime them?

In Scene Five, decide where Bim and Bawn will hide so they can watch Keesh and the bear and yet not be seen by them.

Scene Six requires that both the Council igloo and Keesh's igloo be on the stage. How will you show the separation of the two.

EVALUATION:

(Teacher: After the play, you might want to ask the entire class questions about the play. The following are only some examples.)

1. What sort of qualities did Keesh have that could get him into trouble?
2. What qualities did he have that would make him a good leader? Are they the same qualities that could lead to trouble?
3. Why did the Council members have such a hard time recognizing Keesh's good qualities?